

MOTTO:—*Omne tulit punctum qd miscuit utile dulci.*—Horatius.

He who mingles the useful with the agreeable bears away the prize.

# THE ETUDE

AN EDUCATIONAL MONTHLY  
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

VOL. 2.]

NOVEMBER, 1884.

[NO. 11.

THEODORE PRESSER,

EDITOR AND PROPRIETOR,

(2)

MUSIC TYPEGRAPHERS.

WILLIAM H. KEYSER & Co.

MUSIC ELECTROTYPED AND STEREOTYPED IN ALL

NO. 921 ARCH STREET,  
PHILADELPHIA.

BOUD & STOCKHAUSEN, Printers, 823 Filbert St., Phila.

## THE ETUDE.

PHILADELPHIA, PA., NOV., 1884.

A Monthly Publication for Teachers and Students of the  
Pianoforte.

SUBSCRIPTION RATES, \$1.25 PER YEAR (payable in advance).

Single Copy, twenty-five cents.

Specimen Copy sent to any address for ten cents.

Extra Copies will be furnished to Teachers at one-half the regular  
retail rates, Postage Free.

Office, 1004 Walnut Street.

In order to facilitate the delivery of mail, all letters should be  
directed to

THEODORE PRESSER.

Lock Box 252. PHILADELPHIA, PA.

(Entered at Philadelphia Post-Office as Second-class matter.)

*By a Blue or Red Pencil Mark drawn across  
this paragraph subscribers will understand that  
their subscription to this publication expires with  
that issue, and, unless it is promptly renewed, will  
be discontinued.*

## PRIZE SONG.

THE ETUDE will award a prize of a gold medal for the best setting to the following words. The text to be used as it stands, or in part, at the discretion of the composer. The composition to be written for one voice, with piano accompaniment. The competition is open only to composers now residing in America. All manuscripts must be sent in before January 1, 1885. The manuscripts must bear a fictitious name, but an accompanying sealed letter, bearing the same fictitious name, must contain within the full name and address of the author. No letters will be opened until a decision has been reached awarding the prize, and then only the letter of the successful competitor. The Committee of Award will reserve the right to reject all manuscripts. All unsuccessful manuscripts will be destroyed, the composers are therefore particularly requested to retain duplicates.

The Committee of Award will consist of some of the best known musicians in the country. The names will be announced in due time.

## THE STREAM.

By N. A. S.

Bubbling through the sandy earth,

Where the cattle stoop to drink,

Here the streamlet has its birth,

By the meadow's grassy brink,

Springing from its crystal source,

Hence it flows upon its course.

Through the fields the waters wind,

Creeping softly over rocks;

Here and there the banks are lined

With wild grasses, reeds, and docks.

Many a fragrant flower dips

FRESHENING moisture to its lips.

Flowing merrily along,

For its waters never stop,

It bubbles forth its wooing song

To the blushing flower tops.

Or it sings in harmony

With the cricket's minor key.

Soon its course of peace must end,

Soon shall cease its happy dream,

When its pure cool waters blend

With the broad and turbid stream;

Mingling with the river's roar,

Then its song is heard no more.

## CONTRIBUTORS.

LIST OF NAMES OF THE CONTRIBUTORS TO THE  
ETUDE FOR 1884-'85

A. Von Adelung,  
Miss Elsie Allen,  
Thomas A'Beckett,  
Dr. Aloys Bidez,  
E. M. Bowman,  
D. De F. Bryant,  
Geo. T. Bullings,  
Willard Burr, Jr.,  
C. B. Cady,  
A. J. Gantvoort,  
Fred C. Hahr,  
Geo. H. Howard,  
F. O. Jones,  
Mrs. A. Chambers Ketchum,  
T. K. Krebs,  
Calixa Lavalle,  
Dr. Louis Maas,  
Hamilton Macdougall,  
Dr. W. S. B. Mathews,  
John W. Metcalfe,  
W. H. Neave,  
Miss Julia E. Nicholls,  
Albert R. Parson,  
S. N. Penfield,  
H. B. Roney,  
Madame Emma Seiler,  
W. H. Sherwood,  
A. H. Snyder,  
Albert A. Stanley,  
J. S. Van Cleve.

## ARTISTS' CONCERTS.

IN INSTITUTIONS OF LEARNING.

We have given considerable space in this issue to the furthering of a scheme we have inaugurated, namely, the introducing of Artists' Concerts into Female Colleges, Seminaries, etc. We have the entire management of these concerts when given by Dr. Louis Maas or William H. Sherwood, and trust this effort will induce other artists to enter this field.

We have induced these two artists to make two tours during the season, especially for the benefit of institutions of learning. We have guaranteed them a certain number of concerts for each tour, which will bring each concert within one hundred dollars. This includes all expenses of traveling and shipping of piano, etc. The local expenses—hall, programmes, etc.—are paid by the party making the engagement. Our aim is to reduce the expense to about seventy-five dollars; this can be done if we meet with the proper encouragement.

The routes were mapped out and printed in last issue. They were in substance as follows: Dr. Maas starting in early December and making a Southern trip as far as Macon, Ga., touching at Eastern Virginia, returning via Cincinnati, Ohio. Mr. Sherwood at the same time making a Western trip, going as far West as Des Moines, Iowa; then South to St. Louis, and taking a Southerly course on his return.

Those who desire these artists to visit them will inform us at the earliest date. When two or more concerts are stipulated for, a corresponding deduction will of course be made, also when both artists are engaged by the same institution.

Our efforts have been to make these concerts within the reach of all. It now remains for the heads of musical departments and other interested parties to exert themselves, and no doubt, where

the institution is located in a populated community, there will be a surplus after all the expenses are paid to be at the disposal of the party who was responsible for the undertaking.

It is urged that the correspondence be explicit. If you are sure of seventy-five to one hundred dollars being realized for tickets sold, you may telegraph us to book you. The expenses of all the concerts will be averaged and each to pay the proportional amount, which will in no case be over one hundred dollars.

We invite a careful reading of the information found in the other parts of the journal, and a favorable consideration of the undertaking.

## TWO EVILS.

THE struggle for livelihood in certain localities in England must be something desperate. A music teacher there inserted an advertisement in the local papers that her services can be engaged for \$2.50 a quarter, "distance no object." Another desires pupils at the moderate price of 12 cents per lesson. Then a lady, who has studied several years in Germany, from a distinguished teacher from whom she holds high testimonials, will give five hour-lessons, two per week, for the sum of one guinea (about \$5). This is illustration sufficient to satisfy the American teacher that England is no El Dorado for the music teacher. The only safeguard against this kind of thing in our own country is for each teacher to become more and more competent. Knowledge begets confidence, and confidence in our own ability will allow no such humiliating prices as above quoted.

In our country the crying evil with some of our best musicians is money making. They sacrifice on the altar of Mammon their talents, their genius, their life. They become grasping and greedy for gold. Their devotion to music is mere mockery. They keep a great commercial activity, but their musical activity is dead. They never play a note for their own satisfaction. Their improvement is at an end. They have stagnated. They treat all the beauties of music in the same way a pilot does the lovely scenery through which he passes as a means for getting along. Beauty to them is dismantled. Their eyes do not take in the loveliness through which they pass. It is to them a mantle of black. We cannot answer which is a greater evil to the profession. To drag down the price of tuition to \$2.50 a quarter or drag down music to a traffic for the purpose of making \$60 a quarter. Those teachers and musicians who sink all artistic impulses for the sake of hoarding up money have an incurable disease. They seldom are redeemed, and very soon they are shelved—they are behind the times. They subscribe to no music journal. They never compose. They swear by Hummel, Kalkbrenner, and Dussek. They never encourage anything new in art. Young and rising artists are rather received coolly, and secretly they will do everything to injure them and everything else that is progressive and for the good of art. Money is the cause of it all. Naturally, they are endowed with more than ordinary gift for music, but the craving for money has overcome all their other impulses; which ended all their enthusiasm and usefulness in promoting true art.

The article on "Method of Study," which was begun in last issue and is concluded in the present, is stereotyped, and copies can be furnished to teachers for distribution among pupils and parents at 25 cents per dozen copies, post paid. Not less than a dozen will be sold, as it will not pay to handle them in less number.

MR. A. A. HADLEY, Montpelier, Vt., wishes us to state that he desires the March and June numbers of volume II., and is willing to pay 50 cents for them. Those willing to dispose of these numbers can communicate with him direct.

## MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE next meeting of the Music Teachers' National Association, which will be held in New York City next July, is the most critical and important of all meetings of the organization since its origin. Its past has been its formation period. It has now become known throughout the length and breadth of our land. It has become responsible for several very important movements, besides its national character must begin to assert itself, and it is in respect to this last feature we offer the following suggestions:

There are now two other National Associations in the United States which should not exist as distinct bodies, namely, the Elementary Teachers' Association and Tonic-Sol-Fa Association. The former held its last meeting in Madison, Wis., the latter in this city in February last. It would not only increase the usefulness of these bodies, but strengthen the Music Teachers' National Association by combining or incorporating them, and all other National Associations that pertain to music.

The Music Teachers' National Association has held together thus far with surprising tenacity. It was owing to the zeal of a few ardent advocates rather than any strength the association had as a body. It is now beginning to have prestige and force of its own. Contingencies will arise that will have to be met. Divisions of labor will have to be made, new responsibilities assumed, etc.

The plan of the organization should, in our opinion, be altered to suit the ultimate ends in view. The manner in which the programme has been carried out in the past has obliged every member of the association to listen to some specialist in some department which was intensely interesting to perhaps only a small number. The voice teacher does not come to the meeting to hear one or two papers in his department and be obliged to sit the rest of the time with only a passing interest in the proceedings which pertains to other branches of musical art. The public school teacher has a grand mission to fulfil, but amidst talks on piano-technique, organ playing, higher theory, etc., he is forgotten, and the next year he quietly remains at home. There can, with the present standing of the association, be at least three departments, all holding sessions, at the same time, in different halls, of the same or different buildings. Piano, Voice, and Public School Departments could readily be formed, and for occasional lectures of general importance all departments could unite in one hall, perhaps in the evening. The heads of these Departments would rightly be called vice-presidents. The present vice-presidents are merely a nominal officer with no responsibility whatever.

There are many good writers in the profession among the unknown musicians. Some of the best articles contributed to THE ETUDE come from teachers with no national reputation whatever. With an active head, each department could have in the three days' sessions three to four dozen short papers delivered on one special branch of music, and have eager and sympathizing listeners, instead of appearing in a tremendously large hall before a body who listen more from politeness than interest. Musicians as a class are totally unaccustomed to speaking before a large body and in a large hall, and many a well-prepared lecture has been received with partial indifference on account of this very thing. We have attended nearly all the meetings of the Music Teachers' National Association since its organizing, and have been surprised at the good nature and tolerant spirit of the members. The old order of things have been borne long enough. The friendly feeling of the members to one another will no longer suffice. Many have observed the defects, but kept quiet for fear of doing injury to the organization.

The exhibiting of executive skill is all out of place at such meetings, incidentally music is acceptable. All the year round music can be purchased at far

less expense than traveling perhaps one thousand miles for it. The convention man, who all the year round immures in the back counties, must be taught to keep his seat and behave himself. The teacher who advertises him or herself through the association should be hissed down and excommunicated. There are members who are willing to undergo untold sacrifices for the association, while, on the other hand, there is a horde of interlopers ready to step in and advertise themselves unwantonly, and then go off and flaunt and sneer at the organization; persons of that kind should not be invited to take part in the proceedings.

We earnestly wish the association prosperity, and trust the managers will throw off the old regime and place the association on a broader basis commensurate with the possibilities of its usefulness. There is time enough yet to investigate the working of older national associations, and profit by their experience and principles. There cannot be a better set of officers than the present to undertake what is here proposed. The next meeting will call together at least one thousand teachers, and the aim of the officers should be to do the most good to that number, and interest them in the future welfare of the organization.

THROUGH the kindness of Mr. J. Brotherhood, of Stratford, Ontario, Canada, we have received an interesting little pamphlet relating to an invention of his own which he calls the "Technicon," and which, if it can lay claim to one-half the inventor says about it, is destined to revolutionize the study of piano-forte technique. It is admitted by all piano experts and students of the instrument that much time is wasted, we are almost tempted to say, in the study of technique. It certainly has a depressing effect on the nervous system to master thoroughly the modern requirements in the art. The ceaseless repetition is hurtful, too, in a musical sense. It dulls the ear to a certain extent, and to many scholars is well-nigh fatal. Now the inventor of the "Technicon" states all this very clearly in his pamphlet, urging also that our methods are very deficient in cultivating the hand and arm, and that it takes years to do what he can do much more thoroughly and in less time. That this want has been felt for years we have only to turn to the numberless attempts on the part of both musicians and others. Kalkbrenner invented a hand-grade that is seldom used, and the result of poor Schumann's abortive efforts in this direction is well known. Many artists prefer to use dumb piano-fortes for their technical studies, and thus avoid the painful noise attendant on this sort of practice. Mr. Brotherhood calls his "Technicon" an apparatus to develop the muscular and nervous organization in piano-forte playing, and recommends it particularly to those artists and teachers who have not the time, owing to their professional duties, to practice as they would wish, as bringing the muscles and nerves of the hand, wrist, and arm into play quicker than any of our present methods. We can only say that we would like to see this interesting invention and judge of its merits. If it is what it is represented to be it is certainly a grand thing, and the man who conceived it deserves the thanks of both artists and the long-suffering "piano be-practised" public. Until we know more about it we will, however, venture no rash opinion.

## HALF-HOUR TALKS IN THE CLASS-ROOM.

(For Two Weeks)

ALTHOUGH occupied with many classes each day, still I find an untold amount of satisfaction and pleasure in my History of Music class, which assembles each week to talk over musical matters. I think that these classes should be introduced in every school of music, and would advise that those teaching privately institute among their pupils the same thing, viz., a class in Biography and History of Music. I do not mean lectures upon music, because it is

not. We have our special text-book, each one is required to study, with the aid of lexicon and map, the assigned lesson. We meet on our regular day, we read the lesson over, each one is asked questions upon the subject under discussion. Biographical sketches are related or read, pictures of places and persons (principal characters) mentioned, are passed around among the class, and much is gained in the way of general information concerning the lives of the masters, the different schools, etc. It is also our habit to have some member of the class prepare an essay upon the life, character, and compositions of some particular person, his style, relation to other styles of music, etc., and also to perhaps compare two or three of the different composers, their taste of character, and the influence of these upon their writings. These lessons are and can be made most delightful for the student, enabling him to gather an untold amount of knowledge as he goes along, which he otherwise would never think of or pass by altogether unnoticed, they are the means of broadening and enlarging his views in many ways, they bring before him works and names which are forcibly impressed upon the mind in connection with the writer. Whoever hears of the passion music of Bach, the glorious symphonies of Mozart, Haydn, and Beethoven, or of the greater among the many rich treasures of the more modern classicists, without being filled with an ambition to know more of them, and of the master minds which have conceived and written them. It seems to me that we ought not to give ourselves wholly up to technique, to the mechanical nicety of "exercising" (alas! how often "this" studies and pieces, etc.). We should, if we expect to turn the mind and education of the student into higher paths leading him out into a field of unbounded study, developing him manly sidely, if we may be allowed the expression, pay more attention to the study of the literature of music, of which there is a very ample selection in the English language, and this reminds me, we do not increase a greater desire among students for the study of Harmony? The majority of pupils seem to entirely ignore the importance of studying this most interesting and wonderful science, which should go hand-in-hand with their every-day work. Of course music schools provide for their pupils in this direction. But the greater number of pupils have no conception of the meaning of the word, whereas they should have already studied it somewhat at least. May we not ask our private instructors to take a greater interest in these matters? They can do very much in this direction.

JOHN W. METCALFE.

## The Teachers' Department.

## Experiences, Suggestions, Trials, Etc.

(Short communications of a didactical nature will be received from Teachers. Only the initials of the writers are printed, without postage address.)

1. FAULTS.—1. Insufficient explanation, or needlessly long words, beyond a child's understanding.
2. Introducing notes on black keys before a good position of the fingers has become habitual.
3. Writing the same note twice in succession before a pure finger-movement has been acquired.
4. The use of the *staccato* notes and of sturs, with no proper explanation either of the signs or of the manner of playing.
5. Before a beginner could acquire a tolerably *legato* touch.
6. The premature introduction of double notes and of chords in either hand.
7. Injudicious employment of intervals requiring expansion and contraction, with no preparatory exercises.
8. Polyphonic passages in either hand, such as often perplex even somewhat advanced pupils.—EMERY.

Some persons attach much importance to collections of standard works, fingered and edited by more or less well-known artists. The artist, however, has led to much misstatement of the author's text in order to render it more in accordance with the individual views of the editor, a course which cannot be condemned too strongly. As the act of fingering is concerned, this is only advisable in special instances, and then it should only be inserted sparingly in order to aid the student in mastering the difficulties of an unusually intricate passage, for the simple reason that much depends on the natural confirmation of the hand, which differs in various individuals, and therefore a detailed system of fingering that will be found convenient by one player will often perplex another who can produce the desired effect far better by another method.

God enters by a private door into every individual. Long out of the way of reflection is the thinking of the mind. Out of the darkness it came insensibly into the marvelous light of to-day. In the period of infancy it accepted and disposed of all impressions from the surrounding creation after its own way.—BARRESON. Many are misled.

One of the most difficult efforts of the mind is to perform a composition mentally, which is a wonderful act of the imagination and a supreme test of the memory. By mental performing I mean to hear and see every note and its correct mechanical delivery, locating the same upon the key-board, all through the effort of the imagination, without looking at or touching the instrument. If this test can be successfully overcome, we can rest assured that we are masters of both ourselves and the composition in question. I would not advise this practice too often, as it is too severe. The mind has also vastly more to do than the hands in obtaining the effects of tone-color, and only after the mind demands them will they be produced. We would not bore for oil if we did not know what oil was.

To train a pupil according to the impulses of his sentiment upon the principle, "It is sentiment which governs all," that "sentiment is the chief qualification for music," which is entirely a matter of sentiment" would only make of him a dull dreamer, incapable of soaring beyond his own personality. And how narrow is every personality, how meagre and monotonous, when it has not been extended and subtilized by the survey and appropriation of all that lies within the scope of a guiding and searching intelligence.

The result of the announcement in last issue regarding the publishing of all back lessons of Mr. Howard's "Course in Harmony" has been very satisfactory. Copies can now be had at fifty cents a dozen, or five cents each, postage free. Several hundred have been sold before the publication. It is hoped that many teachers will begin to teach harmony to their entire class with this pamphlet, at least this is a good time to make the experiment. By the time the classes have studied thoroughly what has already been published, the whole book will be nearly completed.

## Questions and Answers.

(Questions pertaining to the study of the Pianoforte will receive attention, and answers appear, usually, in the following month, if received before the fifteenth of the current month. The writer's name must accompany letter to insure an answer.)

QUES.—1. Please explain through THE ETUDE the difference between harmony and thorough base?—F.

ANS.—They are both used synonymously; yet thorough base is strictly speaking not harmony. In the earlier operas the recitatives and arias were accompanied by the simplest harmonies, indicated by figures written over the notes of the base staff, which is the only one used. Out of that grew the science of thorough (or thorough) base. The Germans call it general base; the French sustained and the Italians continued base. When playing by figured base was the custom, the player was expected not only to play the simple chord indicated by the figures, but to build upon the indicated harmonies all kinds of florid counterpoint, imitation, etc. From this you can learn the difference between it and harmony.

2. Please define phrasing?

ANS. The art of blending and separating phrases, as the modulation of the tones composing the phrase, so as to express the musical idea. The tones of a musical composition unite themselves into many musical ideas or thoughts, one depending on the others, the guiding line indicated by curved lines, these are phrases. The uniting and contrasting these incomplete ideas (phrases) is called phrasing.

3. What do you think of Cary's "Class Book"?

ANS.—We know the book to be an excellent piano-forte primer, containing much knowledge for young teachers. The knowledge is put in the form of questions and answers. Teachers have complained to us that the primers are too concise. Cary's book is very full and complete, having one hundred and ninety pages, and bound in a neat cloth cover. The book is going through its third edition.

4. What other methods besides Bassini can you recommend for base voices.

ANS.—Lablache's "Method for Base-Voces." Nava has written one of the best works for alto or base voice. Garcia, Damoreau, and Osgood's methods are among the most reliable.

QUES.—Does the word trio have the same meaning in all places?—T.

ANS.—The word trio is often misused by writers who are deficient in knowledge of form. When rightly used it is found in the second part of minuet, galop, etc., where the first part is heard again, after the trio. It is generally of a milder, quieter character than the first, as the "trio" was played in earlier times by only three instruments, hence undoubtedly the name.

QUES.—Ought the appoggiatura to be played with the note of the accompaniment, or just before the beat? If it is intended that the appoggiatura should be long, as it is frequently in the works of Beethoven and the old masters, naturally it might be played with the note of the accompaniment, but if the appoggiatura is short, and therefore unaccented, should it not be played alone, as a very short note immediately preceding the longer?—K.

ANS.—Appoggiatura, whether long or short, when connected with a chord should be played exactly with the notes of the chord, as in the following examples:—

QUES.—Of what use is the third pedal on pianos?—T.

ANS.—It is, on modern pianos, a tone-sustaining pedal, by means of which any particular note or group of notes can be sustained after the hands are removed from the keys. Very useful in such salon pieces like Gottschalk's "Last Hope," in which the melody-note is played the middle of the key-board, and both hands immediately move to the upper end of the key-board, leaving the melody-note only sustained, thus avoiding the confusion of sound which the damper pedal produces.

QUES.—What is the harmonic chord of nature?—P.

ANS.—The overtones. A musical sound remains in its pure and unaccompanied state only an instant. It immediately generates or calls into existence a series of additional, though far feeble and waning, sound. Thus, if the fundamental tone should have thirty vibrations per second, the order of the succession of the satellite tones would run as follows: 60, 120, 180, 240, 300, 360. The harmonic chord of nature, founded on C according to the above formula, would consist of the following successions: C, G, C, E, G, B $\flat$ , C, D, E, F $\sharp$ , etc. This is as near as our notation can represent.

QUES.—Please answer the following questions through THE ETUDE.

1. What are the distinguishing characteristics of a major, minor, diminished and augmented third?—R.

ANS.—Major third, minor third, diminished fifth, and augmented fifth, respectively.

2. Between what two voices are hidden or covered fifths and octaves especially noticeable?

ANS.—Between the two outer voices.

3. When can the leading tone descend to the fifth in the succeeding chord?

ANS.—When the base move in contrary motion to it.

4. Does the 7th of the chord founded on the leading tone need a preparation?

ANS.—Not necessarily.

QUES.—Please tell me the meaning of programme music?—J.

ANS.—Descriptive music, like the Pastoral Sonata of Beethoven, Battle of Manassas, etc.

## NEW PUBLICATIONS.

It gives us pleasure to call the attention of our readers to a little work, "Six Preludes," by A. D. Turner, of which the editor of the *Keynote*, N. Y. (Archer), says, "The proper use of the damper pedal is practically exemplified in an unusually intelligible manner," corresponding in its treatment of the proper use of the damper pedal to Sherwood's essay on this subject in our Sept. number. Elson, of Boston, as well as Archer, of N. Y., speaks of the high grade of music contained in these Preludes, and we confidently recommend it as a valuable addition to the teaching works of the piano repertoire. Not difficult. Send to us for it. Price, \$1.00.

GEMS FOR LITTLE SINGERS. BY ELIZABETH U. EMERSON AND GEBREUDE SWAYNE.

An exquisite contribution to the rather meagre collection of songs for childhood. The two gifted ladies, whose work lies before us, have succeeded thoroughly in accomplishing the difficult task, writing with simplicity and completeness. To write in an attractive manner for children is no easy matter, but here the little ones will find delightful music, a new setting in fact to nearly all of our baby lyrics. The sweetness and originality of some of the selections are well worthy of notice. The illustrations are very neat, and the whole book can call for nothing but the highest commendation.

Mr. L. O. Emerson, the well known musician and the father of one of the young ladies, has lent his able experience toward the book.

We have received through the courtesy of the composer, Mr. L. Thomas, a bright little Minuet in G Major, called "The Return." It is fresh and unpretentious, and the modulations are musical, in fact, it shows the hand of the skillful composer. We understand Mr. Thomas has some beautiful songs in press, and will look with interest coming from his pen.

## HUMORISTICS.

MUSICAL EGOTISM.—Herr Maestro, (who has been indulging the company with two masses, three symphonies, a dozen *op. omnia*, and a few other little things of his own.)

"Will you not now sing zinefion zinefion zinefion?"

Miss Angelica.—(with difficulty pulling off her gloves)

"H'm, h'm! I'm afraid I'm a little hoarse to-day; but if—"

Herr Maestro.—(with alacrity) "Ach, soh! In zat case I will not bress you. I haf gonboest a zonata in F moll; shall I play it for you? Yes?" (Proceeds to do so.)

A SENSITIVE PLANT.—(Herr Pumpnickel, having just played a composition of his own, bursts into tears.)

Chorus of Friends.—"Oh, what is the matter? What can we do for you?"

Herr Pumpnickel.—"Ach! nössing, nössing! Bot ven I hear really cool music, zen must I always weep."

AN agitated foreign gentleman climbed up to the editorial rooms yesterday afternoon, and, after getting his breath, said, "I wish to ask you a question. I haf attended ze zinfion concert zis vintar?" The editor confessed that he had. "Well," said the foreign gentleman, "will you answer zeez? I haf stude ze music for ze last thirty years, an I sink I know zomezing about him. Yet I go and I hear ze long zinfion, and ze concerto on ze piano, and ze fantasia upon ze violin; and I will confess me zat, at ze first hearing, I understand leedle or nössing of him. And, as I seels and leestens to ze music, ze zinfion ze concerto ze fantasia, an I sink I can not, but sink know less of ze music zan I, who haf zo mooch stude him, and zey all say: 'How beautiful! How mooch soul zere is in ze composition!' 'How grand ze development!' 'ven, by gar, I understand nössing!' I, myself, who haf zo mooch play ze piano and ze violin, and hear ze best music in Europe. Am I zo mooch zo fool, and is ze American mees zo mooch ze smarter zan am I? Will you answer me zat, my kind friend?"—*Boston Journal*.

RUBINSTEIN'S SENSIBILITIES.—Rubinstein, who has been lately on a visit to Stockholm, has told some amusing stories of his sojourn at the different capitals in the social circles of Stockholm, where he has been received with much enthusiasm. "Why do I sit as if I were asleep when I play?" he said, in reply to a question as to why he was so tired. "It is some five years ago, I gave a concert in London. My audience seemed very interested, and I myself was well disposed. As I was playing Beethoven's *Appassionata*, without thinking, I looked around, and there, at the other end of the piano, I saw a lady going as fast as possible. It was like a douche of ice-water. I closed my eyes at once, and since then I have never dared even to cast a glance at an audience." Another douche, of a different kind, Rubinstein received in Paris. His *Ocean Symphony* had been played. The composer himself had conducted the orchestra, and received the stormy applause of the public. Friends and strangers alike crowded around him after the performance. All were delighted, saying that it had been an event in the musical world, and that all Paris was full of it. Well satisfied, Herr Rubinstein went to the hotel, and, on his way, he met one of the first French composers, who, with surprise and pleasure in his eyes, called out: "What, you at Paris, Herr Rubinstein? This is a pleasant surprise! But you are not thinking of appearing in public?"—*Pall Mall Gazette*.

"Ah" grabbed a youth, turning from the piano where he had just played a sonata to the extent of about five dollars damage to the instrument, "how divine is music! I could not live without it, and I will tell you why. I am a young man, I am filled with music," remarked a young lady, who had been a tired listener to his performance, "why don't you let a little of it out occasionally?"

Always play Wagner's music if the piano is out of order, and you do not wish your visitors to discover it. *Boston Folio*.

## ARTISTS' CONCERTS

IN

## INSTITUTIONS OF LEARNING.

GIVEN BY

DR. LOUIS MAAS AND WILLIAM H. SHERWOOD,

Address

THEODORE PRESSER, Manager.

1004 Walnut Street, Philadelphia.

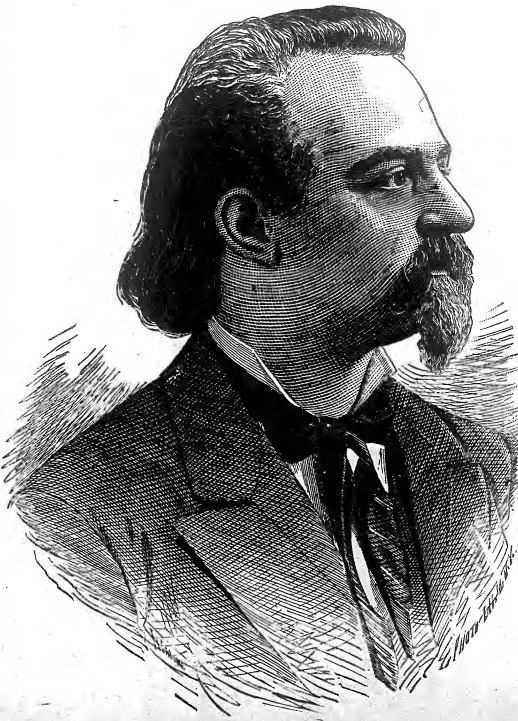
## LOUIS MAAS.

IN this issue of our paper we present the portrait of one of the most genial pianists and musicians of America and Europe.

Louis Maas does not belong to that class of pianists who has acquired an unblemished technique in order to trifle with it, as for instance, a Raphael Joseffy, who in reality is regarded a little better than a piano coquet. The subject of our sketch understands the art of moulding in a plastic manner a Bach, a Handel, a Chopin, or a Beethoven, and to penetrate the innermost depth of all the artistic works. He studies with the utmost delicacy the compositions which he executes. He does not dazzle with the sonorous chiming by which many an insipid virtuoso blinds and captivates for a moment a thoughtless audience; on the contrary, by a firm and pure execution, he rears for himself a name and a sovereign place in the hearts of his listeners. He, as a highly cultivated gentleman and artist, disdains to present himself through his technical mastery, but understands well that as performing artist he is only the means to the end. He presents to an intelligent audience, in a genuine artistic manner, the intellectual productions of the heroes of composition.

As a composer, Maas is no less great; the manuscripts which we have before us, as well as his previously published works, bear testimony at the first glance, that this artist is also a master in the art of composition.

Foremost among his works we must place his great symphony, Op. 15, which is still in manuscript. This work bears the title, American symphony "On the Prairies," and is dedicated to Chester A. Arthur, President of the United States. This composition belongs to the class of programme music and possesses great characteristic orchestration efficacy. It is original and excellent in its thematic elaboration, and is very rich in melodies. All these superior qualities give to it the stamp of an artistic work of the first rank. Conspicuous in point of merit is his *Piano Concerto*, Op. 12, in C Minor, dedicated to Louis Brassin, and ranking among the piano concertos of the first masters. "*Hambal*," an overture, Op. 7 for Orchestra, is another important work of our young master, Louis Maas. Besides these, his Op. 2 presents a "*Festscene*" for grand orchestra, which is dedicated to his beloved bride, Bertha Feiring, and can be recommended as a splendid work for the repertoire of every orchestra.



His *String Quartette*, Op. 3, which has been published by Breitkopf and Haertel, exhibits throughout a wonderfully skillful polyphony and dexterous thematic manipulation. The excellently refined modulations point out a musician full of talent. In all these works Maas shows an extensive and shrewd knowledge of counterpoint.

America may glance with pride and honor upon this young master, who, for the last four years, has made Boston his home. The American University, at Alfred Centre, Alleghany County, New York, sent to Louis Maas, in 1881, in grateful acknowledgment of his talents, a diploma with the degree of Doctor of Honor.

We select some of his most prominent compositions for piano, which have justly acquired a world-wide celebrity. His "*Sechs kleine Phantasienbilder fure Piano*," Op. 13, published by Breitkopf & Haertel, Leipsic, and which are dedicated to William H. Sherwood; "*Acht Phantasien fure das Clavier*," for four hands, Op. 1; "*Vier Phantasien Stuecken*," for four hands, Op. 2; both compositions have been published by Breitkopf & Haertel, Leipsic. Most brilliant are the "*Drei Impromptus*," Op. 5, also his "*Tarentalla*," Op. 10. This last one dedicated to his talented pupil, Miss Helen Hopekirk. We must call attention to three Norwegian songs, Op. 4, and a character piece, "*Reverie du Soir*," Op. 21, published by G. Schirmer, New York. At some future time we will give a more elaborate description of these works. At present we will confine ourselves to a short notice of the past life of the young artist. Louis Maas was born of German parents, June 21, 1850, at Wiesbaden, at that time in the Duchy of Nassau. His father, Theodore Maas, a cultivated physician, was a noted organist and pianist, and enjoyed a very estimable position. On his mother's side he descended from an old respected artist's family. The celebrated actor, Carl Bell, the intimate friend of the Prince Electoral Carl Theodore, and of Hildand, was his great-grandfather, and his grandfather was Carl Bell, the learned philosopher at Mannheim. The celebrated tragedienne, Louis Hettstedt, is his aunt, a sister of his mother. In the year 1858, Theodore Maas went over to London, where he still lives, pursuing his musical profession. When his little son was six years old he commenced to receive from him his first piano instructions, the child having earlier shown an insurmountable inclination to music. His mother used to tell that he was possessed by nothing so easily as when they put him at the piano, where he tried to find out and to strike tones which harmonized together, as thirds and sixths, etc. His parents were not in favor of his pursuing a musical career, and did all in their power to dissuade him from it. They were anxious to see him become a successful merchant and cultivate music only as a recreation. He was sent to school where he had the best of teachers, and received a fine education, his parents being of the opinion that a good education is the best basis for any position in life. For this reason he had little time for pian practice; nevertheless he made

such progress that at the age of twelve years, at a benefit concert in London, he executed successfully, among other pieces, a Polonaise by Chopin. About this time he wrote, also, his first musical composition. When he attained the age of fifteen years he declared positively that he would not become anything else but a musician. The family had visited Germany during the summer, and after having examined the boy, Vincint Lachner, as well as Joachim Raff, recognized the gift with which he was endowed. At last his parents gave their consent, and in the autumn of 1867 sent him to the Conservatory of Leipzig. Here he was the pupil of Moscheles, Reinecke, Hauptmann, David, etc., and made such rapid progress that after one year and a half he appeared with great success at a concert of the Conservatory in the salon of the *Gewandhaus*, as piano-soloist in Reinecke's Concerto in F sharp Minor, and as composer in an overture for Grand Orchestra, in C Minor. The following years were spent in diligent study and in 1871, in his nineteenth year, he made his artistic debut, as pianist, in a Court Concert in the Grand Ducal Theatre at Weimar, on which occasion he executed Chopin's Concerto in E Minor, receiving much applause. The same winter he played for the first time in the regular *Gewandhaus* concerts at Leipzig. The summers of the following years he spent in Weimar with Liszt, who evinced great interest in his progress, especially in composition. Here he wrote his first string quartette, which later appeared as Op. 3, by Breitkopf and Hartel. It pleased his master so well that he allowed him to perform it at a matinee in presence of the Concert Master Kumpel and his colleagues, and he also accepted the dedication of it.

The winter months of these years were spent in concert travels. He played in Berlin, Dresden, Munich, Hanover, Stuttgart, etc. He also spent six months in Wiesbaden with Joachim Raff, who was an old friend of his father, and who had taken great interest in him during his childhood. Raff, who had formerly brought him to Liszt, introduced him to von Bulow and other great artists, who, on their passage through Wiesbaden, visited him. Under the direct influence of such men it was no wonder that his musical abilities developed so rapidly. In 1875, when only twenty-three years of age, he received an appointment as professor of piano in the Conservatory of Leipzig, which appointment, on account of his youth, was fraught with double honor. The next years he devoted principally to the instruction of his numerous pupils, though he still performed publicly, and composed diligently. He numbered among his pupils some fine pianists, some of whom have since acquired fame as musicians. Most noted among them is Miss Helen Hopckirk, of Edinburgh, who has performed successfully in England, and who will this winter make a concert tour through the United States. In 1878 he married one of his pupils, a highly talented musician, Miss Bertha Feiring, of Christiania, Norway, who had come to Leipzig to complete her musical education. After having been actively engaged for five years in Leipzig, he was again seized with the wandering fever. He gave up his position at the conservatory and accepted an engagement as impresario for a seven months' concert tour through the whole of America. A short time previous to the time appointed for starting he was stricken with typhoid fever, and remained an invalid for two months. This made the fulfillment of his engagement impossible, but since he had determined to come to America, and had made all preparations, he accomplished his design and landed in New York, accompanied by his family, November 12, 1880. After having spent a few months in New York, he received an appointment as Director of the Philharmonic Society, in Boston, Mass., which he accepted, and has since made that city his home.

Mr. and Mrs. William Sherwood have already a large class in New York awaiting their arrival.

## THE ETUDE BOUND.

THERE will be placed for sale on December 1st a very limited number of THE ETUDE bound in one volume. The volume will contain every issue of the journal since its establishment, October, 1883. There will be three styles of binding,—a plain library binding for \$2.00 a volume, a neat half leather for \$2.50, and an ornamental half turkey-morocco, with the name of the purchaser printed on the cover, for \$3.00. We will send these volumes by express unless thirty-five cents is enclosed for postage. The volume will also contain an index, a sketch of the life of the editor written by Mrs. J. C. M. Jordan, one of the most gifted of Southern writers. This sketch will not appear in any subsequent issues of THE ETUDE. We have placed the volumes at exactly cost of binding and the subscription price of the journal. Our aim is to have THE ETUDE in a form that it will not be destroyed. The contents of the volume we believe to have enduring value. It is only now that the back numbers are being copied in Europe and translated into other languages. The copies could have been sold over and over again, separately, as subscription, but we have carefully kept back these volumes for this purpose. There are already quite a number of the volumes promised, and we hope they will all be taken up before the next issue, which will close Volume II.

## TEACHERS' TABLETS.

THE following schedule for practice will commend itself to every conscientious teacher and student. The idea is not new, but its adoption is only now becoming general. We have avoided a complication in the formula. The two inches blank space under "remarks" will answer for any particular direction, etc., a teacher might wish. We have used for years our own teaching formulas of this kind of incalculable benefit to pupils. We have used for years only blank pieces of paper indicating with the more unmethodical pupils the exact number of times we expected each thing to be practiced. A course of this kind soon produces system in a pupil's practice, and puts a speedy end to the aimless and careless study. It will take a short trial to convince teachers that a plan of this kind will get more and better work out of pupils.

<p>In this space will be printed the name and address of the teacher, or anything desirable.</p>	<p>METHOD OF Daily Practice.</p>
--	--

Technics,

Scales,

Studies,

Pieces,

Review,

## REMARKS.

The price for the above, put up in books of 100 each, with card printed in square space, will be as follows, postage free:

100 tablets	\$ .75
500 "	1.50
1000 "	2.25
5000 "	7.00

## MUSIC TEACHERS' BUREAU.

**VIOLINIST WANTED.** A young man capable of teaching violin and perhaps other orchestral instruments can procure a good opening in one of the growing western towns, in connection with a prosperous and enterprising music school. Address this office.

HARMONY students will please notice that Exercise III., in Lesson XII., in the present instalment of our Harmony Course refers to the first four of Loeschhorn's Studies, Op. 65, Book I. These studies may be found in the October number of THE ETUDE.

## NEWS OF THE MONTH.

**SAINT-SAËNS MAY BE HERE.**—Camille Saint-Saëns may possibly visit the United States during the season of 1885-86.

The father of Dr. Louis Mass is yet one of the most active and capable of London musicians.

Felix Dreyshock has written a new Piano-forte Concerto and will shortly introduce it to the public.

Xaver Scharwenka has drawn several piano studies from Leipzig to Berlin, where his conservatory is located.

Joseffy, the pianist, is giving instrumental concerts in California during the present month.

Joseffy was born in Muscoloz, Hungary, in the year 1852. He took lessons of Moscheles and Thalberg.

The report of Liszt's blindness was entirely false. His health is unusually good, and he says he does not expect to become blind until death closes his eyes.

Josef Rubinstein committed suicide at Zurich the other day. For what reason nobody knows, unless it was from nervous difficulties bordering on insanity.

Sophie Meuter has definitively accepted the piano-forte professorship left vacant at the St. Petersburg Conservatory by the death of L. Brassin.

A Berlin piano firm proposes to commend itself to the public by introducing for students' use an instrument the strings of which will be covered with felt, thus muffling the tone so that it is heard only by the performer.

Dr. Mass gave a interesting musicale at the Boston N. E. Conservatory on Tuesday evening. The programme included Beethoven's sonata in C Major, four numbers by Chopin others by Schubert, Liszt, Wagner and Schumann.

**FRAUD'S LIFE OF CLEMENTI.**—Signor Giovanni Frojo, the celebrated composer, pianist and musical critic, has written an excellent life of Clementi. Every pianist should become acquainted with it.

When Haydn received from the University of Oxford a doctor's degree, which, since 1400, had been conferred on four persons only, he sent in acknowledgment a piece of music exhibiting a perfect melody and accompaniment whether read from the top, the bottom, or the side.

An unpublished symphony by Mendelssohn has been discovered in manuscript in Berlin. It is for stringed instruments. The MS. bears an inscription by Mosewitz, "A symphony by Felix M. B., a youthful work, dedicated March, 1820, to Mosewitz, by the composer." How fast they are dug up lately.

A piano lid support has been lately introduced in Boston. It is automatic in action, cannot get out of order, is effective in operation and strong and serviceable. Carlyle Petersilea has used the invention for some months in his Academy, and says: "They work to my entire satisfaction, and what is more rare in such attachments, are entirely without vibration."

In an article in the *Gartenlaube*, Dr. Hanslick, the Viennese critic, complains of the modern piano epidemic which finds so many victims, especially in the feminine world. The state of affairs in regard to music is in Germany analogous to that which prevails in England in regard to novel writing, scarcely one novel in a dozen having a man for its author. Hanslick expresses the deepest pity for "all these young girls who wish to make piano playing the aim of their life, and to base their existence on their small share of virtuosity. Without fail they are doomed to regret having devoted so much trouble and diligence to an accomplishment which, as a public performance, no longer pays, yes, hardly even arouses any interest."

*Allegro moderato.*

6. *Allegro moderato.*

The score is written for piano (left hand) and violin (right hand) in 6/8 time. The tempo is marked *Allegro moderato.* The key signature has one flat (B-flat). The score consists of six systems of music. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and fingerings. The violin part includes a melodic line with slurs and fingerings, and a lower line with chords and single notes. The score concludes with a double bar line and a final chord in the piano part.

First system of musical notation, measures 1-6. The treble staff contains chords and single notes with fingerings (1-5). The bass staff contains eighth-note patterns with fingerings (1-5) and articulation marks (\*).

*Allegro.*

Second system of musical notation, measures 7-12. Measure 7 is marked with a '7.' in the left margin. The treble staff features sixteenth-note runs with fingerings (1-5). The bass staff contains whole and half notes with fingerings (1-5).

Third system of musical notation, measures 13-18. The treble staff contains sixteenth-note patterns with fingerings (1-5) and articulation marks (\*). The bass staff contains whole and half notes with fingerings (1-5).

Fourth system of musical notation, measures 19-24. The treble staff contains sixteenth-note patterns with fingerings (1-5). The bass staff contains whole and half notes with fingerings (1-5).

Fifth system of musical notation, measures 25-30. The treble staff contains sixteenth-note patterns with fingerings (1-5). The bass staff contains whole and half notes with fingerings (1-5). The system concludes with a double bar line.

*Allegro.*

12. *mf*

*p*

*mf*

*f*

*p*

*f*

*sf*

*sf*

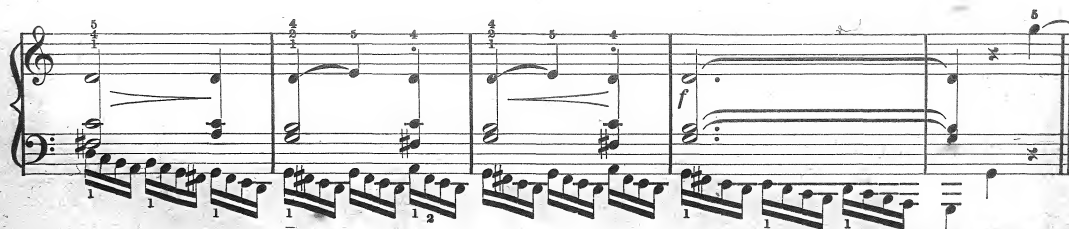
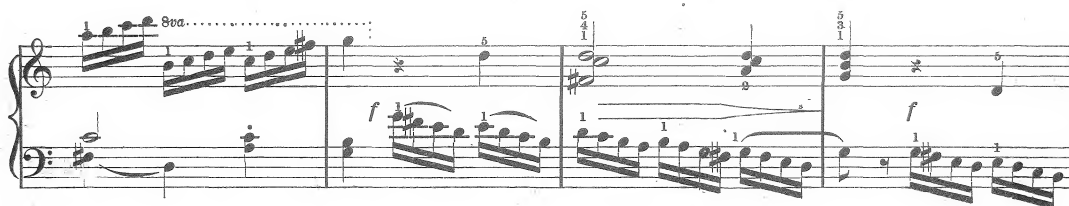
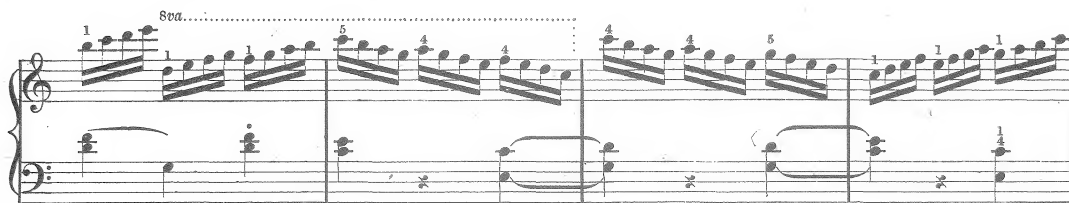
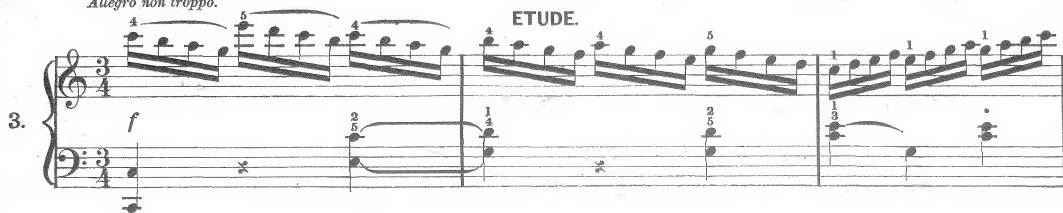
Loeschhorn's 48 Progressive Piano Studies. Bk. 1. Student's Edition. Foreign Fingering.

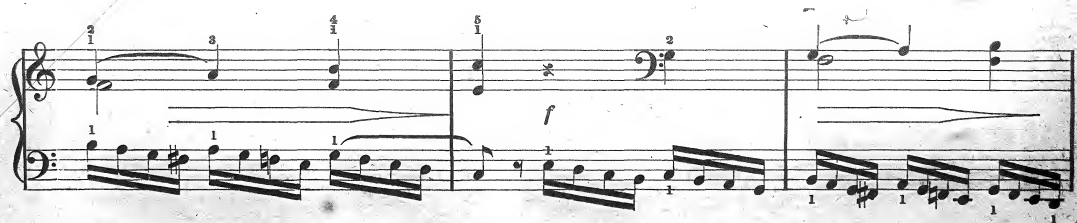
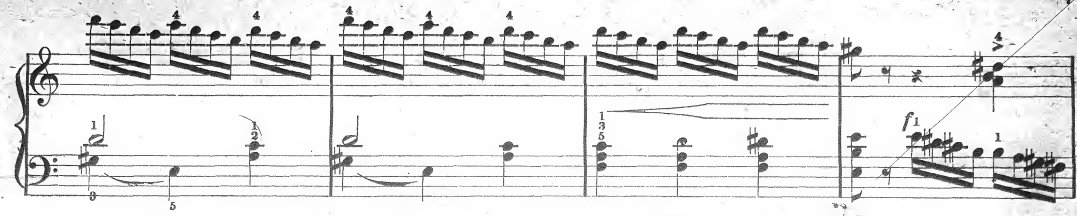
## EXERCISE.

20 times.

*Allegro non troppo.*

## ETUDE.



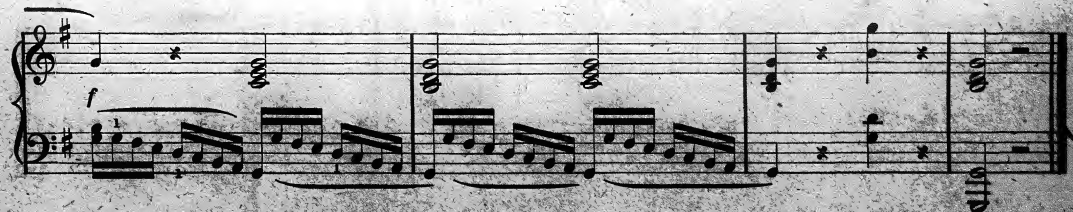
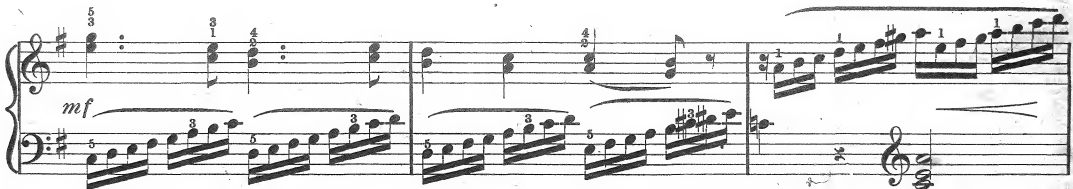
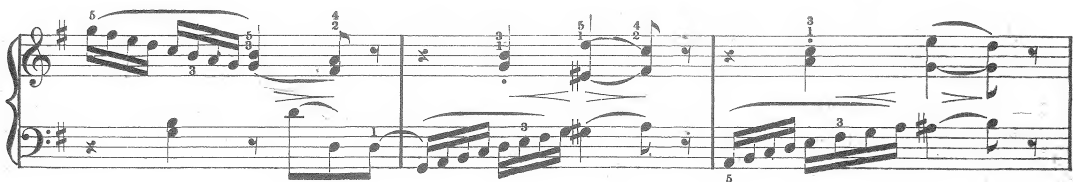
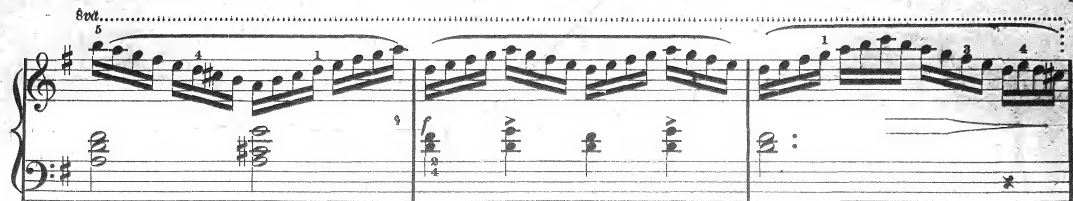


## EXERCISE.

20 times.

## ETUDE.

*Allegro moderato.*



Loeschhorn's 48 Progressive Piano Studies, Bk. 1, Student's Edition. *Foreign Fingering.*



## THE MUSICIAN.

We have been handed by the author, Mr. Emil Liebling, a very interesting sketch of the musician, which will not doubt be perused with profit and pleasure by many musicians and lovers of music.

"If we glance at the present state of music in the world, we find a most wonderful activity displayed. Music is taught everywhere (such as it is); there may be homes without mothers (and vice versa), but never without a piano. Even the most remote farmer reaches the prevailing music, and invests the products of the soil in a cabinet organ, *VULGO* melodeon. Everybody studies music. From the high-priced teacher to the young lady who advertises that the best instruction will be given in exchange for board—they are all taught. Everywhere, whether by sale and retail; at the musical colleges solid appreciation of progress is shown by the bestowal of gold medals, and every year a large number of incipient teachers are let loose upon the unsuspecting communities. There is, especially in the western cities, a fashion among young ladies, with whom there exists no necessity to do so, to teach a little in the neighborhood and among their immediate friends. It is true that the public at large is comparatively safe, but still it hurts some more needy person. And while this desire to be 'on the make' as well as the rest of the world might be inexcusable if the head of the family had been toying with larceny or some slippery commodity, still teaching ought to be left to those who, having studied music as a profession, choose to exercise it as such.

"The public can only be of service to the musician in three ways: It can either take lessons from him, or go to his concerts, or give him an occasional good dinner. If an able musician has the good sense to carry on the business part of his art in a business way, he is sure to succeed wherever. Good teaching at a premium and high-priced teachers most eagerly sought, but not exactly on account of their price.

"It is here, where the executive artist (the one who sings or plays himself, and has perhaps a reasonable degree of proficiency) has the advantage over the mere theorist. Advanced work can only be done by practical demonstration. There is not enough of the absolutely definite about music to admit of its being taught by mere explanation. But the trouble with many musicians is that they do not attend to their business properly. They presume upon the patience of their patrons in every conceivable way, and when, by numberless irregularities, they have succeeded in scattering their class far and wide, they complain of want of appreciation on the part of the public. The public is perfectly willing to pay well for good work, but it wants the work in return for good money.

"This brings us to concerts. They never pay. Only rich musicians give concerts; the poor ones can't, because they are poor enough to be satisfied with their own art—there is the concert for the benefit of various objects connected with the church. Perhaps it needs calumniating, or a new water picher for the Sunday school is wanted—at once a concert is arranged and the money is raised. Or an ambitious composer has still more numerous compositions to bring out. In that case, his friends whose hearts bleed with sympathy are bled in the pocket; or the pet of an admiring circle of injudicious friends desires to go to Italy, just to finish her vocal studies, not because she needs it; or some lady of fashion has a protégé who needs money and, in the latter case, some friends are invited to contribute a sum entirely out of proportion with the enjoyment of the entertainment offered, for the privilege of attending a select affair at some great mansion.

"The artist, of course, is only too happy to assist at all these affairs. He gets no pay, but he has the privilege of furnishing his own carriage. If invited to play at church concerts, the delusive hope is held out to him by the committee who call that it will help him to spread his name, increase his influence, if a brother artist gives the concert, he knows the result beforehand, as at a benefit concert it would be robbery to take pay.

"The truth of the matter is that the prolific amateur has spoiled the business. Everything is done by amateurs who might be called artistic flirts, for they simply coquet with the Muses. We have amateur base-ball clubs, amateur oarsmen, amateur tally-ho drivers, and amateur opera troupes—not amateur musicians and amateur musical clubs? Amateurs are never criticized but they criticize with a vengeance. They never sing or play badly. Their performances are always characterized by a profusion of soul and sentiment, which no professional can ever hope to possess. In fact, as a rule, no technique. If they once know their place well enough to keep it, but spurred on by the plaudits of other amateurs, they keep on undiminished in their career of wreckage. For it is one of the peculiarities of the species that they always applaud a brother amateur copiously, but not each other copiously, and maintain an attitude of extreme reserve in showing their appreciation of really artistic performances. Their interests are too identical, too dear to themselves to admit of wasting their applause on outsiders. Thus the amateur artist has very much been rendered self-capable and fashionable.

"The dinner question is one where the public meets the artist. If he is asked to travel in a street car on a stormy night three or four miles, and has the pleasure of walking home after can have stopped running at the moment of being asked, he is happy to do so for the privileges

of entertaining other people's friends, for he gets his feed. The dinner artist belongs to the most useful species, for he readily gives his services for the small consideration of ice cream and chicken salad. Comparative strangers for as liberty to ask his services and feel insulted when refused, for such services are not considered worth anything in the way of remuneration. As at the musicale given by Mrs. "Ponsonby de Tompkins," when Herr Liebhart had just played, to him comes Lady Godolphin, who says, "You play charmingly," Herr Liebhart answers: "You must visit me in the country and see my roses. I have the loveliest roses in England." Herr Liebhart answers: "I thank your ladyship very much, but I have a wife and five children, and they cannot live on roses."

"As a matter of fact there is too much music. Artists shoot continually over people's heads by offering them things beyond their mental grasp, and the public, alarmed by the detonation, dodges out of sight. Music is only one of a great many charms which which culture may be reached. The excess to which it is being carried at present is sure to experience a reaction. What we want are serious artists who value their art highly, and a public who will look upon music as less of a pastime and upon artists as more than mere playthings."—Indicator.

## THE FOURTH FINGER OF THE LEFT HAND.

For the ETUDE, by ALOYS BIDES, LL.D.

We all know that there are motions which we can perform semi-consciously and mediately, while we could not perform the same consciously and immediately. The different motions of the vocal organs belong pre-eminently to that category.

I hold, moreover, that in the use of the fingers we can perform consciously, with ease, only such motions that we go through semi-consciously. At any rate, I find in this proposition the satisfactory explanation of the marked difference which exists, in totally untrained hands of adults, between the fourth finger of the left hand and that of the right. I find the former, in nearly all cases, more easily manageable than the latter.

Now, a moment's consideration will make us aware of the fact that, as a rule, the first three fingers are the only ones that are put in requisition in the use of life, the fourth and fifth being called only to assist in a common grasp, but not resorted to for their separate capabilities. (I hope I may be pardoned for disregarding the peculiar uses of the fifth finger in holding a cup of tea or in endeavoring to relieve a stopped car.) Now this, of course, occurs usually with the right hand, and it has for consequence the fact that the accustomed channel of volition, so to say, runs toward the first three fingers, but not at all easily towards the two others, which are thus placed at a great disadvantage. But with the left hand the case is reversed, since there are no fingers so useful as the two in the common uses of life, and thus they all respond in the same way to the summons of will.

Hence the difference between the two fourth fingers in totally untrained hands of adults. Again, after a certain time of training, that is of exertion of the will, the superiority generally given to the right hand will cause the right fourth to soon supercede the left in ready usefulness.

## METHOD OF STUDY.

## SECOND PART.

MUSICAL LITERATURE (Continued).—You will enter better into Mendelssohn's works if you think how he grew up under the most rigorous discipline of a well-ordered home, and how the full glow of his magnificent powers, the childlike obedience and reverence for parents and love of home which called forth a few words I feel I may quote as a remembrance how the son was as noble as the musician: "I cannot express," says his father, "what he has been to me, what a treasure of love, patience, endurance, thoughtfulness, and tender care he has lavished on me, and, much as I owe him indirectly for a thousand kindnesses and attention from others, I owe him far more for what he has done for me himself." This was the love he earned by a reverence and self-denying obedience, of which I may give one example. He had from a child a passionate desire to visit Sicily, and, after long years, when he had become famous, the opportunity came of accompanying a party of friends thither; but when he wrote for leave, and his father thought it best to refuse that permission, he left the bright sea coast from which they sailed, and came on his lonelier way home to study, without a word of complaint or resistance.

Often tell our little people what they may learn from music is far beyond what they can see. The self-control of exactness, the discipline of learning to give intense attention, the habit of obedience to proper authority, besides the reading of great and generous thoughts in that language of music, which some poet said was "the angels' language," what he has been to me, what a treasure of love, patience, endurance, thoughtfulness, and tender care he has lavished on me, and, much as I owe him indirectly for a thousand kindnesses and attention from others, I owe him far more for what he has done for me himself." This was the love he earned by a reverence and self-denying obedience, of which I may give one example. He had from a child a passionate desire to visit Sicily, and, after long years, when he had become famous, the opportunity came of accompanying a party of friends thither; but when he wrote for leave, and his father thought it best to refuse that permission, he left the bright sea coast from which they sailed, and came on his lonelier way home to study, without a word of complaint or resistance.

those attempts at musical instruments which are recorded as the first inventions of the earliest sages."

"ON A GOOD TOUCH.—I have hitherto said nothing of a part of your study which is involved in what I mentioned almost at the beginning of this chapter, and which is a very important one—how to acquire a good touch. Some people think that a matter so entirely of gift or temperament that it cannot be acquired, and perhaps a perfectly charming touch cannot be acquired, but a bad one can be taught much improved. We have seen children, without entering a room, and dancing, though these are things which children do without learning, and consequently often do very badly. A good touch may be acquired by study, assisted by observation how to produce the fullest and most beautiful tone with the least effort. Now in this, as in everything else in art, the surest path to perfection is the observation of nature. If we want to extemporize the loveliest chords, we observe how Nature groups her harmonies—on the natural chord, which springs from the root—and we play three or four key-notes, two-fifths and only one-third; and, as a hard knock kills the vibration, a proportion which obtains, they say, in the perfect chord of color, of which the purest light is formed, namely, 8-16ths of blue, 5-16ths of red, and 3-16ths of yellow. The continual correspondence between the laws of sound and of color are interesting, and, if we have a person who is wise, who understands both, and will impart his or her wisdom. Now, to return to our subject, the nearest resemblance to some children's touch on the piano reminds one of the first attempts a child makes with a pencil. How it dumps itself down the finger, straight into the paper, and then into the unfortunate paper, so deep, so dark, so like a black groove, that you have to take the paper quietly away and begin again. That is exactly the effect of an uncultured touch on the piano, and it is perfectly ineffective; for, to bring out the richness of a tone, the wire must vibrate as much as possible, and a hard knock kills the vibration. If you think of the movements of beautiful things in nature, and what that of a lady's hand should be, of the dainty softness of the antelope's tread, the floating delicacy of the falling snow, even the tender grasp of a friend's hand, you will train your touch on the piano after a different fashion, remembering what is said of all power—that real strength is the most quiet in its ways, although the most resistless. It is the mighty forty-ton hammer at the arsenal which beats great bars of iron with a quiet ease which is bewildering, and yet the next minute will crack a little nut without destroying it. So, too, a hand which has a touch as you would a blow to your dog or your horse. A good piano deserves gentle treatment, and will repay it a hundredfold.

REPOSE OF GOOD PLAYING.—I would also impress on my readers the necessity of repose, if you ever careen. I have spoken of the quietness of a really good player. Have you ever noticed the repose of tone generally of a fine rendering of music? A sort of quiet command, like that of which Hamlet says: "I use gently, for in the very tender, tempest, and, as I may say, the whirlwind of passion, you must acquire and bear a great and terrible self-control, and for there is the same result of weakness and mediocrity in music, which can be so easily seen in art, when it is degraded. It is forced to exaggeration for effect, because there is not the real power. Will you read Ruskin's tracing out the degradation of sculpture in the exaggerated and violent contrasts of the dying Renaissance; will you notice the harsh and turbulent effects of some pictures, when the artist has thrown mass after mass of the most brilliant colors on his canvases, and after that watch the exquisite dreamy tenderness of those soft grays and browns, which is a relief to the eye, and a relief to the heart, rejoices in its setting in some of the old Dutch and modern Flemish and French masters, not to mention our own painters; or, for a grand example of quiet strength, will you see what our own Girtin (on stand No. 46 in the British Museum) has produced, and with what power and self-command he has expressed a great thought, expressed it so quietly and unobtrusively that you cannot know till you carry it away in your heart how the master's power has told upon you? Think over these things, and take the quietness of the hand, the quietness of the mind, the quietness of the fortissimo, and work up to them like a great grand swell of the sea, till the grand effect comes as a natural consequence of all that has gone before.

IMAGINATION IN PLAYING.—There is another very short result of the result of good playing, which will never be attained without the moderation and self-command I have alluded to above; but it requires also other qualities—I mean the wonderful art with which a really great player and musician will, as it were, altogether obliterate himself, and simply the player, and the music will be played. Mendelssohn, when he played, made you forget everything but the one thought he was expressing. But that requires an entire unselfishness like his, an imagination which threw itself into the work he was interpreting, till it came to be a part of the work, and the player was no longer the shade. A singular instance of this sort of imaginative power came under my observation a little while ago at a concert where a very great artist played. There had been the usual routine of a morning concert, people and places full, and the artist, after a slight delay, came to the glimmer on the horizon with a pleasing excitement.

when something began with a strange feeling, as if of weird darkness, and then one seemed to see, by night, a great battlefield, the blackness of confusion, the horror and the pity of it; and in that dream all went on till the music ceased. The artist told us afterwards, when we exclaimed to her on the singular effect this music had produced, that she herself had heard this first when she was a sister of mercy, helping the wounded on a field of battle in Italy, and whenever she played it that time and place seemed to come back, and she could only live again that terrible vision. How it came, and why it should also come to one of her hearers, is not perhaps so easy to explain; but if you throw your whole self into the thoughts you are trying to express in music, you will find out them, and not till then, what that music can say to you.

I will end by quoting a few words, which may interest you as coming from the pen of the Prime Minister:

"They who think music ranks among the trifles of existence are in gross error, because from the beginning of the world down to the present time it has been one of the most forcible instruments, both for training, for arousing, and for governing, the mind and the spirit of man. There was a time when letters and inspiration had but begun to dawn upon the world. In that day music was not unknown—on the contrary, it was far from being a mere servile and handmaid of common and light amusement, that the great and noble art of poetry was essentially wedded to that of music, so that there was no poet who was not a musician; there was no verse spoken in the early ages of the world but that music was as its vehicle, showing the truth by the universal consciousness that in that way the straightest and most effectual road would be found to the heart and affections of men; and it is more than two thousand years since Plato wrote: 'To look upon music as a mere amusement cannot be justified—music which has no other aim can neither be considered of value nor viewed with reverence.'" May I trust to your interest in our noble art to read patiently these lines of loving advice to young students from one who has seen and sympathized very deeply with the difficulties and needless troubles which on the young girls have suffered from want of exact and careful training?

Believe me the same method and self-command, exactness in learning, and patience in getting at the root of the matter in hand, will be of infinite value to you hereafter, in many things besides the music you care for now, and will love and understand better the more thoroughly you practice it.

I think I may allow myself to digress so far as to tell you an anecdote of difficulties overcome by a slow and heavy child, which is related in the early life of a very eminent man. He was an only son, and his mother a widow, and he was passionately eager to distinguish himself for her sake but he could not learn. One morning at prayer he heavenly promise "ask" handed him suddenly, like an imploring voice, and on the long country road which led to his school he used, after that day, to plead that promise. That boy became one of the most eminent men in India. I might also, when writing of Haydn, have quoted a passage touching on this subject, for in his letter referring to the composition of the "Creation"—his noblest work—he says: "I knelt down every day, and prayed God to strengthen me for my work." How many have had their energies quickened, their courage revived by the same means will never be known here. I may refer here to one more instance in the life of Charles Dickens, how "more things are done by prayer than this world dreams of"—for the world hurries on, and in its clang and clash and blindness, does not see the real powers, which, like the light, work silently. Well do you remember a passage in his early life, when a child, hungry and thirsting for the knowledge which would be to him power and strength—a very sword for the battle of life—he saw his young sister receive honors at the Royal Academy of Music? Like the monk who in old times saw a grand picture, and felt at once the brotherhood of real greatness saying: "And I, too, am an artist," so the child—the future golden link of sympathy and generous kindness between great and small in England and all English-speaking lands—felt, "And I, too, would be great," and went home with a bursting heart, to kneel by his little bed and pray: "If you will, I will see how I can do it in a few short weeks less by before that prayer had brought its answering blessing—a relative sent him to school; and this was the beginning of his future greatness.

## Pupils' Department.

My mother had made me her pupil as well as her nursing, and familiarized my ears with sounds and with words. Hence my perception of the value of the intervals composing them was quite so rapid as my perception of words. If not more so. Before I could speak, I distinguished and recognized perfectly the different air with which my ears were lulled. Here is a curious proof. Everybody knows there is a note which is different from all others, and that this scale consists of a fundamental note, which is reproduced in the octave. We all know too, that the scale is *major* and *minor*, according as the third and sixth form *major* or *minor* intervals, and that the *major* is more gay and joyful, the *minor* scale more sad and melancholy.

One day when listening to the street cries beneath our

windows, I turned to my mother and said, "Mamma, he sings the do that weeps," meaning that the sad expression of the cry belonged to the *minor* scale, as it really did. I was then only three years old.

When I was about six, a musician named Jardin called at our house. "I have a little boy," said my mother, "who seems to be well organized for music. If you will try his musical perception it will, I think, interest you." I was placed with my face in the corner of the room like a naughty boy. "Now," continued she, "improvise, play anything you like, he will tell you in what key you play, and through what keys you pass."

Jardin was much surprised at the unerring exactness with which I followed and indicated the different modulations which his improvisation had traversed.

It must not be concluded from this that a precocious culture of the ear is sufficient to make a musician capable of composing. But it is certain that one can imitate the ear to musical language exactly as to spoken language, and can develop the musical sense in a much larger number of children than is commonly done.

I have seen several examples of what I advance. I have known children sing false because their mothers and nurses sang false and spoiled their ear. It is not the voice which is false, it is the perception of the intervals which has been falsified by vicious expressions.—GOURNOD.

## EXAMINATION QUESTIONS.

74. How can a note which has been double flat be altered to natural? Give the sign.
75. Do we always use a black key to raise a note to sharp? If not, give the exceptions.
76. What is the difference between accent and emphasis?
77. What is meant by the inversion of an interval?
78. Is there more than one form for the major?
79. How do you find the relative minor of any major?
80. Is there not a way of finding the order in which the major scales succeed each other?
81. Write the two scales, major and minor, beginning on the note B $\flat$ , without signature.
82. Write the signatures of F, B, B $\flat$ , G, A, C $\sharp$  Minor.
83. How many semitones are there in an octave?
84. What is a discord?
85. What is harmony?
86. How many different sounds may one note have by placing accidentals? Give them.
87. How does a bar of six sixteenths in 3-8 time differ from similar bar in 6-8? Show the difference by writing and explain a bar of each.
88. Is a chromatic scale the same in a minor key as in a major?
89. What is the mordente? Give an example.
90. Why are the intervals of the 4th and 8th called perfect?
91. Divide a half note into six equal notes.
92. Give the derivation of the term chromatic.
93. What is M. S. and M. G. the abbreviations of, and what do they mean?
94. Why is not our normal scale called A instead of C?
95. How is the use of the soft pedal indicated?
96. What is the difference between Cadence and *Cadenza*?
97. What key contains the following notes: A $\sharp$ , G $\sharp$ , C $\sharp$ , D $\sharp$ , and F $\sharp$ ?
98. Write the major scale of A $\flat$ , and state which notes are the Tonic, Subdominant, Dominant, and Leading-note.
99. Mention works of the following composers: Haydn, Bach, Mendelssohn, Wagner?
100. Write the minor scale of E $\flat$  without signature?

Much matter belonging to this Department remains over for next issue.

## HOW TO PRACTICE.

By MISS AMY FAY.

ARTISTS may be divided into two classes: those who have a great natural gift for technique, and those who have to acquire it by hard study. The first class play "by the grace of God," as the Germans cleverly put it. The second have to work out of their own heads, and painfully by the aid of man.

I have observed that those persons who have a gift for reading music rapidly, generally combine with facility of execution. They have an unerring instinct which tell them just where to put their fingers, and are obliged to analyze each note and to connect it with the succeeding ones before they can play it. The latter requires a month to do what the former can accomplish in a few days, or even hours. The slow readers have some compensations. They are able to play by heart, and have strong memories. For the very reason that they are obliged to work harder to conquer mechanical difficulties, they are apt to be better interpreters, because they listen more closely. If they cannot read the printed pages with rapidity, once learned, they are independent of the manuscript. The greatest artists possess both gifts.

One would think that all artists of high rank ought to be able to impart to their pupils the principles of a fine technique. Having got over the hill difficulty themselves, they ought to be able to retrace the steps they have taken with a patient consistency.

Such, however, is not the case. Whether it is that they

have forgotten how they have arrived at a given result, or whether it is laziness and indifference on their part, I cannot decide. I am inclined to think they have never crystallized their ideas into a definite form of expression. They play more by instinct than by rule. Yes, rules are just as important in practicing as they are in everything else.

I have heard many artists play in the course of my life, but have rarely met with one who could give me any practical hints about technique.

I went to Germany to study the piano with Tausig, than whom I suppose a greater virtuoso never lived. At the first lesson he said: "Play me the scale of F sharp Major." I played it. The only thing he said was, "Play the first finger on the top note of the scale, instead of turning the thumb under and ending on the second," which was what I had been doing. He also said, "Curve your fingers," and, indeed, he made me curve them so much that it seemed to me I was playing upon my finger nails. Not a word more did I get out of him, who could play scales with a velocity smoothness and velocity which seemed like a zephyr blowing over the keys. I know very well by subsequent experience that I must have played that scale of F sharp Major with a stiff wrist, and there must have been wholly absent from it either smoothness or velocity. All that I did was to play the note correctly and more.

Now, why did not Tausig take that scale through with me, note by note, and show me how to practice it with one hand? Why did he not at least play the scale through before me as he practiced it himself? Then I could have gone on to the next scale, and then to the next, and so on. All I knew that the scale ought to sound like a string of pearls, and that I couldn't do it. That was one of the things I had crossed the ocean to learn, and I had come to Tausig as the man who could teach me.

You must practice every day, Tausig said, and he never heard me play another one, though I did practice scales religiously every day. At the end of four years, having spent an immense amount of time over them, I had, of course made some improvement, but I was still very far from being able to show what I now teach my own pupils to do in six months. My pupils practice one scale from ten minutes to half an hour per day, while I used to practice them all a whole hour per day. I remember that my brain used to feel benumbed when I had played the last one. But I show my pupils how to practice lightly, and ten minutes well spent is worth more than an hour's bungling.

After spending a year in Tausig's conservatory, working myself to death over scales and the Gradus ad Parnassum, I went to Kullak, with whom I studied three years and a half. The first year I took private lessons, and after that I was present in the highest pupils.

Kullak had an immense reputation, both as artist and teacher. He was thought to have no superior in Germany, and even Liszt had the greatest respect for him as a teacher.

He well I remember my first lesson. It was in the evening, from seven to eight o'clock. I was shown into his large music room, wholly bare of any carpet or furniture except two grand pianos in the centre of it. A lamp stood on each one, making a circle of light upon the floor, while the distant corners of the room were quite in shadow. In a moment Kullak stood before me. His personality was extremely interesting and artistic. His deep-set eyes looked penetratingly at me through his spectacles, and his strong and passionate mouth at once impressed me. I said to myself: "Here is an artist, and no mere pedagogue." Kullak did not ask me to play a scale, nor did he say anything about technique, whatever. He probably thought that as I had been in Tausig's conservatory a year I must know how to practice. He asked me what pieces I had been studying last. I said I had been just finishing the "Birds" and "The Song of the Phoenix," said he, taking the music and setting it up on his own piano, at which he seated himself. I sat at the other one and played by heart, as I had no second copy. I had then been about six weeks without any lessons, and so I had good chance to show him how I had improved. Tausig had condescended to play the last of it for me, so I got a conception of it.

Kullak gave me some additional beautiful ideas about the first half. "Those skipping notes in the left hand were sharp drops of water on the side of the ship," he said, and certainly, as he played them, they were. I was inspired and helped by his playing, and I imitated him as well as I could. When I had finished he exclaimed, enthusiastically, "Fräulein, Sie sind elne geboren Kunstlerin!" (You are a born artist!)

Now, this was not true. I wasn't a born artist, for if I had been I should have had that natural gift for technique of which I have already spoken, and which born artists always possess. I was a student, and I knew that I didn't think to myself, for one day in a trade he gave me to know what an artist should be able to do, he turned short round on his stool and said, "What do you know about playing scales in double thirds and double sixths?" and then began playing them in music. I was so much interested that I confessed that I knew nothing, though I did not add "thanks" to him, as I might have done. I then asked him to recommend me a work-out of which to study them. He told me that Kullak's scales, except the last one, were the best. He also added the daily study of double thirds and double sixths to my scale practice. Kullak also told me to study his Octave School and Czerny's School of the Virtuoso. Many weary days I spent practicing this latter work, which is fatiguing to the mind to the last degree, and I

would not condemn a scholar of mine to it, since, useful as it is, there are others which are equally so, which are really delightful to study. The Stuttgart habit of playing Bach an hour per day is much better, for it improves the mind as well as the fingers.

Kullak's strong point as a teacher consisted in his constantly playing with his pupils. Scharwenka said one day, in speaking of him: "By playing with his pupils, Kullak trains their ear, so that they are insensibly led along. They learn their weak points by constant comparison with him." He always used two grand pianos in teaching, which stood side by side, he sitting at one and the pupil at the other. While it was a good plan in some respects, in others it was not, for it disaccustomed the pupils to play alone, and his touch was so powerful that it drowned them out completely. But we got a standard of how a grand pianist should sound by a great artist, and that was a great thing, and was probably the secret of Kullak's success as a teacher.

And now I come to the man who taught me more about practicing than all my other teachers put together. I allude to Deppe, in Berlin. I owe the good fortune of making his acquaintance to Mr. Sherwood, who met him before I did, and who introduced me to him.

Whether Deppe's ideas are entirely original with himself I do not know. Some of them I am inclined to think I have got some from Wieck, as Wieck's method seemed to me identical with his in some respects. Certainly, Wieck was a great master, as his daughter Clara's playing showed, not to speak of the many other great artists who were his pupils.

Like Wieck, Deppe begins his instruction at the very beginning, that is, he first forms the hand by certain technical exercises, showing the pupil how to place it upon the keys and raise the fingers and let them fall separately. I maintain that not one person in a hundred can do this, and if they do, it falls on a key without stiffening the wrist, unless their attention is particularly called to it. I have never had a pupil that I did not have to limber out their wrist, and show them they were unconsciously contracting the muscles and tightening them. In fact, the only way I could detect it myself was by holding one hand between the thumb and middle finger of the other while practicing the exercises, when the contraction is at once felt.

It is precisely the same difficulty that singers experience with the muscles of the throat. Now, if a singing-master should say to his pupil, "don't contract the muscles of the throat when you sing," that is all very well as far as it goes, but if he can't show him how to avoid it it would not do much good. Probably very few teachers can do this, and that is why so many fine voices are ruined. Yet it must be a very simple thing if you know how, as Deppe often used to say in teaching, "It is the egg of Columbus."

Deppe's technical exercises are ten in number, and require twenty minutes to play through, ten minutes for each hand. Each one has a definite object, and I find I cannot omit one of them with my pupils without loss to them. They include raising the fingers as pressing them down on the keys, and about stiffening the wrist, the trill in slow movement, in single notes and then in double thirds, five notes of the scale, which is the foundation of the whole scale. Then follows the raising of the fore-arm and letting the fingers drop on the black keys from above, sinking with the wrist but holding the first joint of the finger very firm. This is a most important exercise, and is the foundation of chord playing, which is done on the same principle. We all remember the pictures in the instruction-books where the hand is represented thrown back at right angles from the wrist in striking chords and octaves. This would be diametrically opposite to Deppe's system, which would be to let the weight of the fore-arm rest upon the key, and to take up the chord from the arm, the hand hanging loosely from the wrist.

By following the instruction-book method the fingers are thrown suddenly back from the keys, and the arm is rigid. This produces the effect of shutting the mouth instantly at the conclusion of a phrase in singing. The sound is cut off instead of dying away. By adopting Deppe's method the arm and wrist rise from the keys before the fingers rise, and then, and this momentary clinging of the fingers to the keys prolongs the tone, and makes it aesthetically beautiful. The movement is also graceful to look at, and the arm is supple and free. It is the same in practicing octaves, and even in the staccato. The hand is never thrown back, but is always lifted by the arm.

Deppe's ideas in regard to the scale are also very important. He teaches the pupil not to tuck the thumb under, but to prepare for the thumb by turning a little on each finger, turning the wrist outward, and making the thumb a point of support on which to lift the hand over the next key, in fact, stretching from the thumb. Contracting the thumb is one of the stumbling-blocks in technique. It is a habit I have to break in every pupil. The thumb must be curved and free from the hand in order to work properly. The advantage of this is clearly seen by looking at the hand from the inside with the fingers curved. Pinch the thumb in or let the hand fall over it and motion is at once impeded. If the scale is practiced ten minutes per day according to Deppe's method, in six months a beautiful scale can be acquired. I know it by actual experience in teaching.

(To be continued.)

## CONCERT PROGRAMMES.

School of Musical Art, Fort Scott, Kansas.—D. De F. Bryant, Director (Recitals Monthly.)

### (A.)—Primary.

Recreations and Duets, from Urbach, Richardson, Lebert, Stark, and Mason; "Ant die Wacht Parade," Lichner; "La Gazelle," Piefke; "Dame Blanche," Arr; "Enke," Op. 6, Selections; "Oxen Waltz," duet, Mozart; "Morning Song," Lange; "Fairly Wings Waltz," Meyer; recitation, "What the Choir Sang about the New Church Bonnet."

### (B.)—Intermediate.

"Heimweh," Jungmann; "Sweet Violets," Spindler; "Angels' Dream," Lohse; "Carols of the Birds," Michoux; "Villa Reception March," Josevig; "Frühling's Gruss," Schultz; "Richwood Polonaise," Werner; "Carnival of Venice," Oesten; "Am Abend," Richards; "Cupid's Serenade," Jungmann; Clayton's "Grand March and Waves of the Ocean Galop," Blake; "Il Baccio," Arditi; "Mill," Jensen; "Visitation Convent Bells," Kunkel; by a pupil six years of age (piano), "Battle of Manassas" (from imitation) Blind Tom; Martha, Polpourri (from memory), Burgmüller; "Sonato Pathétique (2d mov't) Beethoven; "Turkish March," Mozart.

### (C.)—Advanced.

"Le Desir" and "La Tendresse," Cramer; "March Militaire (Op) Duett," Schubert; "Midsummer Night's Dream," Smith-Mendelssohn; "Last Hope," Gottschalk; "Le chant de la Fanfrette" and "Le Gazonnement des Oiseaux," R. Bellema; "Overture from Zampa," Herold; "Polonaise Militaire (A) Chopin; "Songs without Words," Nos. 6, 7, 12, 21, and 30, Mendelssohn; "Hunters, Horn," Kornatzki; "Silver Spring," Mason; "Avotie (D Minor), Bach; "Musical Box, Pachel; "Traumer," Schumann; "Storm," Weber; Duo from "Magic Flute," Mozart; "Am Spring Quell," Hennes; "Nearer My God to Thee (trans.) Kyder; "Pearly Cascade," Lichner.

### Vocal Selections Interposed.

"A Leaf from the Sprays" (vocal waltz) Mey; "Master and Scholar," Fioravanti; "Winterlied," Mendelssohn; "The Knight and the Wood nymph (duett), Watson; Serenade (Ah Twinkling Star), Kulling; "Harp of the Winds," Alt; "Ah Leafless Sea (trio), White; "Come where the Lilies Bloom" (quartet), Thompson; "Ah How Fair" (from Martha), barytone solo.

Competitive Scale Practice.—All Major, 4 octaves and return, rhythm two-fours, played in chromatic succession. Best time, one minute forty seconds.

### A. A. Hadley, Montpelier, Vt.

"La Fanfare des Dragons," Boscovitz; Sonatine, Op. 20, No. 3, Kuhlau; Organ Solo, "Andante Grazioso," Smart; Mazurka E-flat, "Dripping Fountain," Kyder; Transcription, "Her bright Smile Haunts me still," May; Female Trio, "Down in the Dewy Dell," Smart; Grand Concert March, Wollenhaupt; La Tendresse, Cramer; Recitation, "Our Folks," Etzel Lynn; Fantasia on "Masked Ball," Leybach; Organ Solo, "La Meditation," Thayer; Chorus, "Oli, Italia, Beloved," Donizetti; Piano Duett, "La Midge," Russell.

### J. A. Butterfield, Norwich, Conn.

Ladies' Chorus, "Charity," Rossini; Violin and Piano Duett, Dancila; "The Grand Old Ocean," Millard; "The Day with you Parted," Campana; Scene from "Der Freischütz," Von Weber; "Ave Maria," Marchetti; "Waving," Millard; "On, Gallant Company," Becker; Scene from "Ruth, the Gleaner," Butterfield; "Danse Rustique," Mason; "Salve Maria, Mercantile;" "Garde Blanche Luna," Caspary; Waltz song, "Adieu," La Gazelle; "Fuerer," Trio, Music Lesson from "La Fille du Regiment," Donizetti; Full Chorus, (a) "Traumerie," arranged from Schumann; (b) Boarders' Chorus, from "A Race for a Wife," Butterfield.

### Lucy Cobb Institute, Athens, Ga.—Miss Emma L. James

Overture, "Midsummer Night's Dream," Mendelssohn; "Martha," S. Smith; "Le Printemps," Carreno; "For You," Millard; "Martha Fantasia," Flotow; "Le Chant du Bivouac," Kottler; Valse, Op. 89, Chopin; "In Autumn," Heller; "Tears," Johnson; "The Dove," Arditi; "Return of Spring," Moelling; Polka Nove, Joseffy; "Bubbling Spring," Rive King; Serenata, Op. 66, Moszkowski; "Ave Maria," Schubert; "The Language of Love," Faust; "Gonard," Wely; "Petite Parentelle," Heller; "An Alexis," Beyer; Elfin Waltz, Labitzky; "Some Day," Wellings; "L'Eclair," Ascher; Duett, "La Baladine," Lysberg; "Le Desir," Cramer; Vocal, "Ave Maria," Millard; "Cacoucha Spruce," Raff; "Invitation to Dance," Weber.

BRIGNOLI DEAD.—Singer Pasquale Brignoli died at the Everett House, New York, on Thursday last, in the 61st year of his age, having been born in Naples in January, 1834. The deceased singer was originally destined for the legal profession, but forsook the favor of music, had eventually made his debut as an opera vocalist in Paris, with a moderate success.

## The Wisdom of Many.

The sound of music that is born of human breath, Comes straighter from the soul than any strain The hand alone can make.

GENIUS.—Genius in the power of revealing God to the human soul.—LISZT.

TRUE GENIUS.—True genius does not become imitative in its admiration for that which is new, but instead receives from it only a fresh and beautiful impulse to discover new paths for itself.—C. M. VON WEBER.

MUSICAL INTELLIGIBILITY.—A grand simplicity in the choice of musical motives enables the musician to secure the quickest and clearest understanding of his intentions, howsoever unusual they may be.—RICHARD WAGNER.

Hummel, when asked how he obtained such immense execution, answered, "I owe it first to scales; secondly, to the scales; and thirdly, again to the scales."

Moscheles said, "The arm of a pianist should be as easy as a 'cat-o'-nine-tails.'"

Music, that perfect model of elegance and precision, was not given to men by the immortal Gods with the sole view of delighting and pleasing the senses, but rather for appeasing the troubles of their souls and the sensations of discomfort which their imperfect bodies must necessarily undergo.

What we learn with pleasure we never forget.—MERCER.

Dr. Arnold, the model English schoolmaster, said, "It is hard to begin anything in after-life, and so comparatively easy to continue what has been begun."

Emotion renders us ingenious, and the necessity of expressing what we feel creates for us resources which never occur to the mere mechanical player.—THALBERG.

Time (Tempo) should not be driven or checked tyrannically like the strokes of a trip hammer, but should be to music as the pulse beat of the human heart. There is no slow tempo in which passages do not occur that require a hastening movement in order to relieve the feelings of the dragging motion. Likewise there is no Presto which on the contrary does not call in many places for a peaceful style of performance in order not to be deprived of the means of giving it the proper expression. Besides this, both the hastening and the holding back must never be racking, jarring, or overpowering to the feeling, but always occur by periods and phrases.—C. M. VON WEBER.

The practical artist is enabled to judge of the signification of a work of art in a higher degree than any other man, because he penetrates more deeply into its erection and proportion, and can account to himself for the relation between cause and effect. He can do this, provided his practical and poetical judgment keep equal step together; after him there is no living soul so capable of enjoying and correctly judging of a work of art as a finely cultivated woman, for her inner life is in itself a sort of work of art. Even the highest, kindest of men have something formless and unfinished about their natures. In the hasty demands of life they do not stop to inquire whether it be Sabbath or not; they surprise man amid the worship, and scarcely give time to refrain from profanation of the altar. But the life of women,—how calm, as a festival bell, how full of harmony may it not, should it not, be? when the storm bells of passion have rung out, then pure ether remains behind. I have known women who refreshed me like the cool rose-lil evening air when my own soul was covered with dust and filled with noise. In such minds the impression made by a work of art is correct and immediate, for they are prepared to receive it themselves serene and pure as bridal devotion.—EHLERT.

## BIOGRAPHICAL SKETCH OF W. H. SHERWOOD.

WILLIAM H. SHERWOOD, the eminent American pianist, was born at Lyons, N. Y., on January 31, 1854. At an extremely early age he disclosed a phenomenal musical faculty, which was observed and afterwards carefully developed by his father, the Rev. I. H. Sherwood, A.M., (founder and principal of the Lyons Musical Academy, at present one of the oldest and most useful music schools in the country)—himself a musician of rare originality and ability, and among the very first in America to teach music broadly as a science instead of the art of playing upon a special instrument. Sherwood was also instructed in mathematics and the classics, and in the former was regarded as especially apt. Instead of entering college, having decided to follow music as a profession, he devoted himself entirely to its study. Upon this thorough teaching so early in life unquestionably rests the foundation of the wonderful powers of William H. Sherwood as a musician and master.

At the early age of eleven years he achieved a pronounced success in public by his performance of several difficult compositions, as a frequent appearance in concerts following, he was everywhere received with enthusiasm as a prodigy. Continuing his studies, especially in musical theory and church-organ playing, he succeeded so well as to occupy the position of organist at St. Paul's Church in Syracuse, N. Y., at the time of his departure for Europe, whither he went at the suggestion of Dr. William Mason, of New York, with whom he had been studying for a short time, and who advised that he should be placed under the instruction of Dr. Kullak, of Berlin. His father accompanied him abroad and remained with him for some time. From the very beginning Kullak manifested the warmest interest in Sherwood, and was so pleased with his compositions that he secured the publication of some of them by one of the leading publishing houses of Berlin, and also introduced them to the highest classes of his conservatory. Here, also, Sherwood further prosecuted his studies of theory, etc., under Dr. Weitzman, and subsequently under R. Wuerst. His progress in piano-playing proved so great that, although not yet eighteen years of age, he was selected after only six months' stay to play at the Royal *Sing-Akademie*, which he did amid remarkable enthusiasm, receiving unsolicited favorable notices from the leading journals, the tenor of which may be judged from the following from the *Spenerische Zeitung*: "The greatest interest of all was awakened by a young man named Sherwood, who played Chopin's F Minor Fantasia with such fine feeling, both in touch and conception, that even in one satiated with music as ourselves, it produced the deepest emotion."

The compliment of this appearance at so early an age may be better appreciated when it is stated that among those who also appeared were Scharwenka, Moszkowski, Martha Remmert, and Nicodé, all of whom have since achieved eminence in their time pupils of long standing. The following season Sherwood played the "Emperor" Concerto, by Beethoven, which was given with full orchestra under the direction of the Kapellmeister, Wuerst, and the enthusiasm of the immense audience of 3000 to 4000 people became so great that the applause continued until Sherwood was compelled for the eighth successive time to bow his acknowledgments. So great was the impression made on this occasion that the performance of this concerto by Sherwood was demanded and given five different times in Berlin under several conductors, never failing to call forth tremendous manifestations of approval. While at Berlin Sherwood also studied for a season with Deppe, obtaining from him valuable instruction.

As a matter of pleasure and incidental study, Sherwood devoted a considerable time to travel, when he visited Muskan, (the summer home of Dr. Abbott), Pymont, Hamburg, Stuttgart (where he remained over six months), and many of the interesting localities of Germany, among which were the Hartz mountains, the Thuringian forests, Saxon Switzerland, the Giant mountains, &c., having also crossed over twice to England. At Hamburg, Dresden and Stuttgart, Sherwood embraced the opportunity of comparing the systems of various teachers, and possessed himself of the friendship of the pupils of different masters whose characteristics he was especially desirous of remarking. From Hamburg Sherwood went to Leipzig, and there studied counterpoint and composition under Richter, and won the friendship and good opinion of such musicians as Reinecke, Grieg and others. Indeed, later on his former extended to him an invitation to play at the celebrated Gewandhaus Concerts, which, much to his regret, he was obliged to decline on account of other engagements incidental to his return to America.

From Leipzig Sherwood went to Weimar, the summer home of the famous Liszt, who, at that time in person his call, invited him to come regularly to his house, an opportunity which was embraced to the utmost by him. At Weimar Sherwood made his home with Toepler, a warm friend of the great pianist, Henselt, and where he enjoyed the intimate society and friendship of many eminent musicians and others. Sherwood had previously married Miss Mary Fay, of Boston, a pianiste of rare ability, who had been sharing his studies under Kullak, Deppe, and Liszt.

To his oldest daughter, born at Weimar, Liszt stood as god-father, and also exhibited his friendliest regard by extending to Sherwood many privileges of advancing in his chosen profession. Before leaving Weimar Sherwood played at Liszt's matinee in the presence of a very distinguished audience, both as to musicians and also persons of high rank, and produced a profound impression as to his future brilliant career. His qualifications as a composer were noticed so that Liszt, Anton Rubinstein, Taubert, Reinecke and other great musicians warmly advised his devoting his energies to this work. Sherwood, having a living to make, however, felt compelled to relinquish this plan, for the time at least.

However, having received an invitation to play at the concerts of the Philharmonic Society of Hamburg, he accepted the same, and upon his appearance won such a success that he received the honor of a salute from the orchestra (one seldom conferred), and was also voluntarily presented by the society with an increase of one-third of the promised fee. This was followed by his own concert at the Berlin *Sing-Akademie*, in which his wife assisted, of which the Berlin critics were unanimous in speaking enthusiastically, as one of the good concerts of the season in their great musical centre. At this time he received propositions to appear in many of the great cities of Europe, including opportunities to play in the court concerts at Weimar, Cassel, and Berlin, but with a few exceptions they were declined, as he had determined to enter his new career at home. This he did in 1882. He returned to America with his appearance with full orchestra, under Theo. Thomas, at the Centennial Exhibition at Philadelphia, where, at one concert, he played before an audience of 8,000 people and won an enthusiastic double recall.

Since then he has devoted himself largely to teaching, but has also each season appeared in the large cities at some of the principal concerts and his own recitals. The plan of devoting an entire evening to piano music is a favorite one with Sherwood, and he has awakened a great interest in these concerts wherever he has appeared. He introduces frequently a lecture upon the thought, poetry and sentiment found in the musical works of the world's greatest masters. Shakespeare, to the unlettered, may often prove difficult of comprehension and enjoyment, but when interpreted by a Booth, a Forrest, or a Cushman, becomes poetic and grand. So with the great musicians, Bach, Handel, Haydn, Mozart, Beethoven, Schumann, Schubert, Mendelssohn, Chopin, Liszt, Brahms, Moszkowski, Scharwenka, and others, when interpreted by Sherwood become realities, and listeners are thrilled with delight as they feel the powers of the tone-coloring, the romance and wealth of sentiment presented. Such recitals have been given in Boston, New York, Cleveland, Chicago, Cincinnati, St. Louis, Philadelphia, and other cities, and at the latter city in 1882 he gave a series of five, covering a repertoire of nearly a hundred pieces, played entirely from his own memory. In addition to this he has organized several musical institutions during the summer season teachers and pupils from all parts of the country have availed themselves of the opportunity to come under his instruction. In the affairs of the National Music Teachers' Association Sherwood's influence has always been recognized, and he has won the esteem and friendship of the best musicians throughout the country. Having taken up his residence in Boston, Sherwood is identified largely with the progressive movement, as was shown in the organization of the Boston Philharmonic Orchestral Society. He is universally regarded as a leader in many of the movements which have given such a new impetus to musical matters in that section. At the close of the last season he was tendered a testimonial in the form of a concert, the callers of which numbered some of the most influential of Boston's citizens, including distinguished musicians. It must be remembered that Mr. Sherwood is still young, and yet a great student and thinker, and his growing and widening circle of friends will be venturesome enough to say that the limit of his powers has been reached, although his leading position is conceded by the press and critics throughout the country.

## PRESS NOTICES.

The Royal Prussian-Anzeiger.—(Translation.)

"His technique is excellent and symmetrically developed; his conception full of artistic intelligence; his delivery cultured. He can stand side by side with the best living pianists."

New York Evening Post.

"Mr. Sherwood ranks very high indeed. The clearness of his work, his crisp runs, smooth phrasing, and lightness of touch, stamping him at once as above the ordinary run of pianists."

New York Tribune.

"His work bears evidence of intelligence, good taste, feeling, and careful study, and brings to it a delicious touch, a very strong technique and unusual clearness in his playing. . . . He impressed one by his absolute command of the key-board and the perfect ease with which he conquered hard passages. There seemed to be no difference at all for him. The most trying passages were done without apparent effort; his playing was crisp and his touch delightfully delicate."

New York Herald.

"From the beginning to the end of the matinee, however—and he played entirely from memory—he showed himself to be an artist full of poetic sensibility, fluent, expressive, and precise. His touch represents the fullest range in the shading of his themes. . . . Delicacy of interpretation, mingled with a proper fervor when required, stamp him at once as one of the best artists we have had on the metropolitan platform for many years."

Boston Transcript.

"Mr. Sherwood took the concerto in his most poetic manner, and Mr. Thomas followed him in every delicate light and fleeting shading of his mood. When two such musicians, each strong willed and independent, and respecting independence in the other, and each able to carry out the expression of his ideas to the uttermost, re-unite for the interpretation of the subjective music of Schumann, the finest results are possible."

Buffalo Courier.

"Mr. Sherwood is undoubtedly the best American pianist yet heard. His technique is absolutely immense, his memory marvellous, and his musical intelligence commensurate with both."

Cincinnati Commercial.

"Mr. Sherwood has no superior in America, and very few who can challenge comparison with him. . . . Mr. Sherwood belongs to the small class of piano virtuosos who have the art and genius to make a mere recital with no accessories an entertainment which entertains."

Chicago Herald.

Mr. William H. Sherwood played last Thursday evening a recital which deserves a place among the historic musical events of this city. . . . The truly extraordinary qualities of his playing grow upon one by repeated hearing, especially if considerable time has elapsed, and one has heard many other players meantime. Whoever one has heard, to hear Sherwood is to receive again a new impression of the greatness and enjoyability of his art. . . . Mr. Sherwood exhibited a union of enormous technical facility, extremely varied and expressive touch, genuine and deep musical feeling, as well as artistic intelligence, combined with a masterly repose, which are without equal among the pianists of the country, and which entitle him to rank high among the greatest pianists of our time.

# REPertoire. OF WILLIAM H. SHERWOOD.

Mr. Sherwood's Concert Programmes will mainly be selected from the following named compositions. Requests to have special compositions placed on the programme will be granted if it is received in time. Institutions of Learning can have the privilege of making up the vocal part of the programme.

- J. S. BACH, Preludes and Fugues from "Well-Tempered Clavichord," Book 1., Nos. 1, 2, 3, 5, 10, 21, 22; Book II., Nos. 2, 12, 15.  
Gavottes, in G Minor.  
Loure, Gigue.  
Fantasie in C, "Echo."  
Two Fugues in C Major.  
Prelude and Fugue in A Minor.  
G Minor Fantasie and Fugue (arr'd by Liszt).  
Chromatic Fantasie and Fugue (arr'd by von Bülow).  
Concerto, C Minor (for two pianos and string orchestra).  
G. F. HÄNDEL, Fire-Fugue, E Minor.  
Fantasie in C.  
Concertos (arranged for two pianos).  
JOSEPH HAYDN, Fantasie and Var., F Minor.  
DOMENICO SCARLATTI, Sonata, F Minor (arranged by Tausig).  
W. A. MOZART, Gigue, G Major.  
Sonata in A Minor.  
Fantasie and Sonata, C Minor.—  
(The same, with second piano part added by Grieg).  
Sonata, D Major (for two pianos).  
Concerto, (for two pianos and orchestra).  
L. V. BETHOVEN, Sonatas, Op. 2, No. 3; Op. 7; Op. 10, No. 3; Op. 14, No. 2; Op. 13, 26, 27, No. 2; Op. 31, Nos. 2, 3; Op. 53, 57, 90, 110, 111.  
Sonatas (for piano-forte and violin), E flat, C Minor, A Major (Kreutzer).  
Rondo, B flat (for piano and orchestra).  
Concertos, Nos. 4 and 5 (for piano and orchestra).  
FELIX MENDELSSOHN BARTHOLDY, "Songs Without Words," Nos. 1, 2, 3, 6, 8, 10, 12, 14, 16, 20, 22, 23, 25, 27, 34.  
Prelude and Fugue, E Minor.  
Rondo Capriccioso in E Minor.  
Presto Scherzando, F sharp Minor.  
Concerto (for piano-forte and orchestra) G Minor.  
FRANZ SCHUBERT, Fantasie, Op. 15 in C, "Wanderer," (for two piano-fortes, or for piano-forte and orchestra, by Liszt).  
Impromptus, G sharp Minor, A flat Major, B flat Major.  
Moments Musicaux, C sharp Minor, F Minor.  
C. M. VON WEBER, Sonata, Op. 39, A flat.  
Grand Duo Concertant, Op. 48 (for two pianos, by Henselt).  
"Invitation to Dance."  
Memento Capriccioso.  
Polacca in E.  
ROBERT SCHUMANN, Novelletten in F and E.  
"Faschingschwank," Op. 26.  
Fantasie, Op. 17.  
"Etudes Symphoniques," Op. 13.  
Nocturne, in F.  
Romances, Op. 28, Nos. 1 and 2.  
"Des Abendes."  
"Aufschwung."  
"Warum?" } Op. 8.  
"Grillen."  
"Ende von Lied."  
Andante, Op. 46 (for two pianos).  
Concerto, A Minor (for piano and orchestra).  
"Kinderscenen," Op. 15.  
"Vogel als Prophet," Op. 82.  
Quintette, E flat, Op. 44 (piano-forte and strings).  
F. CHOPIN, Etudes, Op. 10, Nos. 3, 4, 5, 11, 12; Op. 25, Nos. 1, 2, 7, 8, and 10.  
Waltzes, A Minor, E flat, A flat, B Minor, D flat, C sharp Minor.  
Polonaises, Op. 40, Nos. 1 and 2; Op. 53, A flat; Op. 26, No. 1 (C sharp Minor).  
Mazourkas, F sharp Minor, B flat Major, E Major.  
Preludes in C, G, and E Minor, B Minor, D flat, A flat.  
Scherzo, Op. 39.

- Fantasie, Op. 49.  
Impromptu, Op. 29.  
Fantasie Impromptu, Op. 66.  
Balladen in A flat and G Minor.  
Nocturnes, G Minor, G Major, D flat, F sharp, C Minor.  
Sonata, Op. 35.  
Rondo, Op. 73 (two pianos).  
F. LISZT, "Rigoletto."  
"Faust Waltz."  
Sixth "Hungarian Rhapsodie."  
Polonaise in E.  
"Waldeusrauschen."  
Second "Hungarian Rhapsodie."  
"Cujus Animam" (from Rossini).  
"Mephisto Waltz."  
"Elegy" (solo).  
"Les Preludes." } (symphonic poems for two pianos).  
"Tasso."  
"Mazeppa."  
S. THALBERG, Tarantelle, C Minor.  
"Mosses in Egypt" (fantasie).  
R. WAGNER, March ("Tannhauser"), arranged by Liszt.  
"Spinnerlied" ("Flying Dutchman"), arranged by Liszt.  
"Lohengrin's Verweis" ("Lohengrin"), arranged by Liszt.  
"Isolden's Liebes-Tod" ("Tristan"), arranged by Liszt.  
"Feuer-Zauber" ("Nibelungen"), arranged by Brassin.  
"Faust Overture" (from orchestra), arranged by von Bülow.  
"Walkyren-Ritt" (Nibelungen), two pianos, arranged by Ehrlich.  
RUBINSTEIN, Fourth Barcarolle, in G.  
Serenade in D Minor, Op. 83.  
Etude in C Major, Op. 22.  
Valse Caprice in E flat.  
Melodie in F.  
Romance E flat.  
Fifth Concerto, (for piano and orchestra), in E flat.  
HENSELT, "If I were a Bird."  
Etude, A Major, Op. 5, No. 9.  
"Entschwundenes Glück," Op. 5, No. 10.  
THEODORE KULLAK, Barcarolle, Op. 123.  
Nocturne, B Major.  
Octave Etudes, Book II., Nos. 1, 2, 3, 4, 5, and "Grand Octave Study," No. 7.  
JOACHIM RAFF, "La Fleuse."  
Gavotte in C Major.  
Suite in E Minor, Op. 72.  
Waltz in B flat.  
Etude, A Major, Op. 130.  
RHEINBERGER, Op. 5, No. 1, The Chase.  
No. 3, Fugue in G Minor.  
Sonata, E flat, Op. 77 (piano-forte and violin).  
BARGIEL, Suite, Op. 31.  
Scherzo in G, from same.  
CARL TAUSIG, Etude, Op. 1, No. 2, A flat.  
MOSEHLE, Etude, Allegro Feroce," Op. 105.  
SCHWARZENKA, Minuetto, Op. 18.  
Polish Dance, Op. 3, No. 1.  
MOSEKOWSKI, Three "Moments Musicaux," Op. 7.  
Mazourka in G.  
Album leaf in D.  
Mennet in G, Op. 17, No. 2.  
Five Waltzes (four hands)  
AD. JENSEN, Op. 44, No. 1, "Kaessandra."  
No. 2 ("The Sorceress").  
GUSTAV SCHUMANN, Tarantelle, Op. 11.  
REYNOLDS, Ballade, in A flat.  
Impromptu on Schumann's "Manfred," Op. -66 (two pianos).  
JOHN FIELD, Nocturne, No. 4.  
GIOVANNI BOAMBATTI, "Instrumento."  
EDWARD GRIMZ, Op. 6, "Four Humoresken."  
Op. 19, "Aus dem Volksleben," Nos. 1 (Auf den Bergen), 2 (Norwegian Bridal Procession), 3 (Carneval).

- Concerto, Op. 16, A Minor (for piano and orchestra).  
Sonata, Op. 8 (violin and piano-forte).  
LUDWIG NORMAN, "Tillegnan."  
KREUER, "Vagabond."  
SAINT-SAENS, "Dervish Chorus" (from Beethoven's "Ruins of Athens").  
Mazourka, No. 2, G Minor.  
"Dans Macabre" (two pianos).  
"Le Rouet d'Omphale (two pianos).  
DUPONT, "Toccata de Concert," Op. 36.  
LESCHITZKY, "Les Deux Alouettes."  
TSCHAIKOWSKY, "Chant Sans Paroles."  
Nocturne in F.  
DÖHLER, Tarantelle in Octaves.  
BRAHMS, "Perpetual Motion" (arranged as left-hand study from C. M. von Weber).  
Hungarian Dances (four hands).  
HANS VON BÜLOW, Waltz in B flat, Op. 21.  
WEITZMANN, Waltz Noble, No. 3.  
RUEFER, Scherzo in B Minor.  
SILAS, Gigue in E Minor.  
HELLER, Tarantelle, A flat.  
OTTO FLOERSHEIM, "Trois Romanzen."  
"Novellette" in A Minor.  
ALEXIS HOLLAENDER, Variations in E flat (two pianos).

## American Composers.

- DR. WILLIAM MASON, Scherzo.\*  
Berceuse.  
Silver Spring.  
S. B. MILLS, Etude, Op. 15, No. 2.\*  
Tarantelle, A flat.  
JULIA RYCE-KING, Prelude and Fugue\* (arranged from Haberbie-Guilman by J. R. K.).  
DR. LOUIS MASS, Op. 13, Auf Bandak's See, No. 4.\*  
Volks-Tanz, No. 6.\*  
Four piano duets.  
FREDERICK G. GLEASON, Trio\* (for piano, violin, and 'cello).  
JOHN OETH, Cradle Song.  
CHEVALIERE ANTOINE DE KONTSKI, Scherzo F Minor.\*  
EMIL LIEBLING, "Gavotte Moderne," Op. 11.  
Album-Blatt, Op. 18.  
S. G. PRATT, Melody in E flat.  
J. K. PAINE, Sonata (for violin and piano), B Minor, Op. 24.  
C. L. CAPEN, Gavotte in F Minor.  
EDGAR, H. SHERWOOD, "L'Heureux Retour" (four hands).  
"Menuett," A flat.\*  
FERD. DEWEY, "Vagabond Dance."\*  
"In the Twilight."  
EDMUND NEWBERRY, "Spring's Approach," Op. 57.  
ARTHUR FOOTER, Gavotte.  
ROBERT GOLDBECK, "La Melodie D'Amour."\*  
FRED. BRANDEIS, "Stray Leaves," Op. 69.  
CONSTANTIN STERNBERG, Gavotti in C.

- PUBLISHED COMPOSITIONS OF WM. H. SHERWOOD.  
Op. 1, Waltz, E Minor.  
Op. 2, Impromptu. } Berlin, M. Bahn, 1872.  
Op. 3, Three Scherzos.  
Op. 4, Capriccio (Leipsic, Breitkopf & Haertel, 1875).  
Op. 5, No. 1, "Prelude;" No. 2, "Idylle."  
No. 3, "Greetings;" No. 4, "Regrets;" No. 5, "Novellette."  
Op. 6, No. 1, "Mazourka," C Minor; No. 2, "Mazourka," A Minor.  
Op. 7, Scherzo in E.  
Op. 8, "Romanza Appassionata."  
Op. 9, "Scherzo Caprice," with Intermezzo quasi Romanza.  
Op. 10, "Gipsy Dance."  
Op. 11, No. 1, "A Coy Maiden."  
Op. 12, "Allegro Patetico," MBS.

\* The compositions marked (\*) are dedicated to Mr. Sherwood.